

George du Maurier, with Portraits and Other Illustrations
Mrs. Ward's "Sir George Tressady," with Portrait

The Critic

A Weekly Review of Literature and the Arts

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LONDON
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George du Maurier

WHEN THE DRAUGHTSMAN of London society turned novelist, no one expected that he would gain greater celebrity as a writer than he had already attained as an artist. Yet the greatest merit of the work that du Maurier did for *Punch* lay in the sly and sometimes caustic wit of the legends which he attached to his drawings. The pictures themselves had much less fun in them than those of Doyle or Leech,

whom he succeeded. His types, especially of women, were so often repeated that they finally grew tiresome. At his best he was the well-trained draughtsman rather than the quick, observant comic artist. To place one of his stiff, laboriously shaded drawings beside a sketch by Keene, in which every line is characteristic and full of suggestive color, is to see how immensely inferior du Maurier was, both as draughtsman and humorist. Yet he had a keen perception of the humorous within a narrower sphere. The contrast of the dignities with the infirmities of old age has never been so well hit off. Take his old men out of his society pictures, and what is left is hardly worth considering. But so it is in real life. Character is

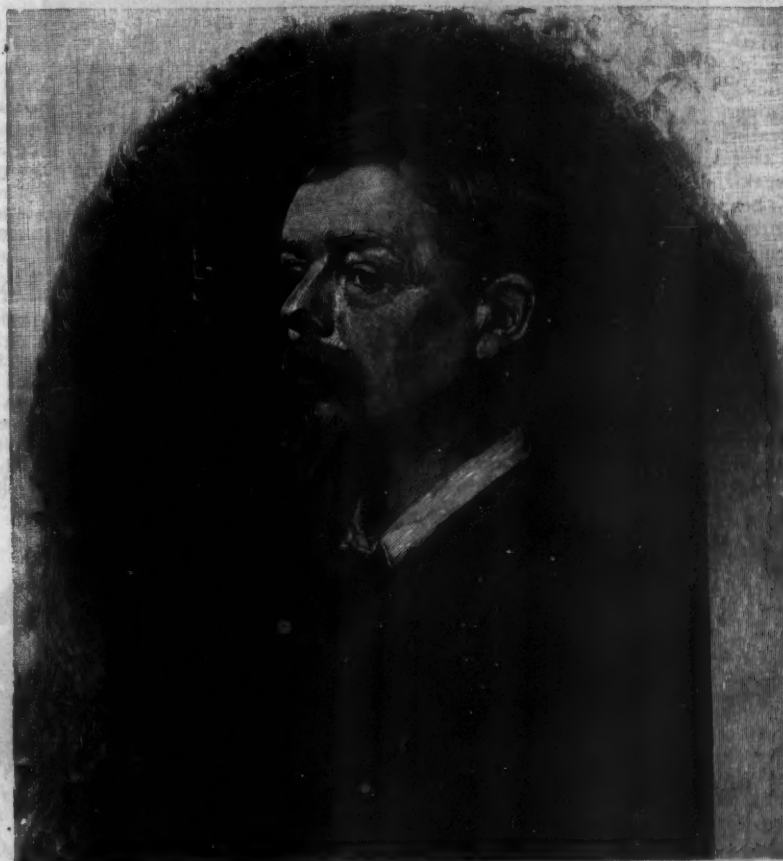
seldom fully developed and strongly marked until the man is old. Age, too, has its privileges. Manners that are too artificial are calmly discarded, and the man has won or assumed the right to show himself as he is.

All this appears in du Maurier's old gentlemen with hardly a trace of exaggeration. A most amusing collection of "lions of society" might be made from his drawings—statesmen, generals, artists, brewers and bankers, ancient, distinguished and *passé*. The young lion was less his *forte*; still, he seldom failed to touch on the weak points that tell of coming failure. The esthetic movement was a god-send to him, for it enabled him to contrast the enthusiastic silliness of the disciple with the premature senility of the master. The young people whose aim in life is to live up to their tea-cups are at the opposite pole from the apostle of art who has wearied of the search for sensations subtle and delicate

enough to be worthy of him. It was not this, however, that made his drawings popular, but his doll-like misses, his women all modeled on the Venus of Melos, his artistic furniture and fashionable dresses. He was supposed, at least in this country, to dwell continually among the great ones of the earth, and his pictures were studied as containing excellent lessons in manners and costume. His votaries might easily have done worse, for du Maurier was a gentleman, and at home in that world of which, nevertheless, he cannot have

seen much while he was making a bare living as a comic draughtsman.

His novels have shown plainly what might be inferred from his drawings—that he was at bottom a sentimentalist. The weakness of youth, the infirmities of age, are what he has best understood and treated with most sympathy. The opening chapters of "Peter Ibbetson" cannot be surpassed as a record of the formless moods, the wonderments and aspirations, the slender threads of attachment that bind a dreamy, imaginative boy to the life around him. Peter begins at once to form an ideal world out of the family circle, the green grocer's shop at the corner, the lanes and fields next his home; and the dream-life of the latter part of



GEORGE DU MAURIER

the book is but an extension of this. The other characters are clearly drawn, but all from the boy's point of view. It is unlikely that du Maurier would ever have done anything better than this first novel, in which he has given nearly all that he has had to give—that is to say, an ideal, sentimental picture of his youth. The writer to whom he is most nearly related is the Lamartine of the "Memoirs."

"Peter Ibbetson," though much of it is "caviare to the general," prepared the way for the great success of "Trilby." The world loves sentiment, and du Maurier has given it a feast of sentiment such as it has not enjoyed in a long while. But what was entirely spontaneous and natural in the first book was just a little forced in the second. Du Maurier is said to have been disgusted at the success of his second novel; yet it is evident that he took pains to ensure just that kind of success. The most wide-awake journalist

Music

"The Legends of the Wagner Drama"

IN THESE "Studies in Mythology, and Romance," Jessie L. Weston has produced a volume of real value to students of the masterpieces of the great German. She has not added one to the number of now useless handbooks which strive to elucidate the meanings of Wagner's music—meanings best explained by the text of the dramatic poems themselves,—but has made a study of the literary material out of which the poet-composer fashioned his unique dramas. For example, she has traced the sources and development of the Siegfried legend and its principal versions—the Volsunga-Saga, the Thidrek-Saga and the Nibelungen-Lied. Then she has taken up the Wagner drama and shown how its author used the mythical and legendary material which he regarded as the essence of a play. Her work has been well and thoroughly done. She has omitted "The Flying Dutchman" and "Die Meistersinger" from her scheme; but her book is a good one and will interest and enlighten every student of Wagner. (Imported by Charles Scribner's Sons.)

Von Bulow's Aversion to Writing

(The New York Tribune)

The Critic publishes a letter written by Dr. von Bülow in answer to a lady who had asked him to write down some incidents of his career. His declination he put in this eminently characteristic form:—

"Non possumus." Very sorry, indeed, of not being able to fulfil with your gracious wishes. But:

"(1) Paper blacking makes my fingers stiff and heavy still more than hand-conducting, and my professional tool must be kept now in the best possible condition, as I pretend to play twice as well in your country as in old Europe.

"(2) I hate the past—'tis buried for me. Dogs return to their evolutions—in this respect I am anything but a dog; I rather belong to the feline race.

"Of all my contemporaries and confrères the most uninteresting for myself is

"Your would-be obedient—if you give me another opportunity—servant,
HANS V. BULOW."

Very similar to this was the answer of the doctor to the present writer, who once carried a commission to him from one of the foremost magazines of the day. "What shall I write about?" he asked. "Anything you please. It would be interesting to have your opinions on the probable future of music—the art itself. What is to become of it? What changes do you think will take place in it?" "I'm not the seventh son of a seventh son. I don't know." "Well then, write about the past—your contemporaries, living and dead; your own labors and experiences." "I'm not a dog, that I should return to my vomit. I have no interest in the past."

He promised to think the matter over, however, and give an answer on his return to New York from his concert tour. The matter seems to have occurred to him again when in Baltimore, but the way in which he answered the request was to compose a short musical joke, a "Scherzino alla Polka," to which he gave the title "Sarsaparilla" in allusion to a humorous story he had told when taken to task for a confessed fondness for that beverage, and in which he mixed up an original dance theme, the "Grand March" from "Norma" and a bit of "Yankee Doodle." This he dedicated to the writer and gave it to him in autograph, with the request that he be released from the proffered commission.

Art Notes

THERE has been exhibited at the Tiffany Studios, 333 Fourth Avenue, an unusually interesting panel in mosaic, destined for the Alexander Memorial Hall of Princeton College. The panel is to be one of three illustrating subjects drawn from Homer. Mr. J. A. Holzer, who has designed these decorations, shows a true appreciation of the possibilities of mosaic in mural decoration, and has produced an effect which it would be impossible to obtain in fresco or any other medium than the one chosen.

—Mr. W. J. Stillman is the author of a book on Venus and Apollo, illustrated by photogravures from the most famous old painters and sculptors. The edition is limited to 555 copies, to be printed on Breton paper, the cover to be of vellum and strawberry-colored art linen, decorated with gold.

—A new and popular edition of Villari's "Life of Savonarola" is announced by the Messrs. Scribner. It is to be in one volume, on thin paper, and has been prepared to meet a demand for a cheaper edition than the one already issued.

—At its recent meeting in Buffalo, the National Association of Master Builders resolved to support the movement to create an expert commission to have charge of all architectural work of the Government.

—Prof. George Lansing Raymond's "Painting, Sculpture and Architecture as Representative Arts" is an elaborate essay intended to bring out the expressiveness of form and color sometimes denied by unwise theorists. It deals largely with abstruse considerations of mental processes and correspondences between the several arts, such as seldom occur in any definite form to the practising artist. But as the latter is seldom without his little theory, usually a very one-sided one, it may do him good to plough his way through Prof. Raymond's many-sided presentation of the principal problems of esthetics. The work is very fully illustrated. (G. P. Putnam's Sons.)

—The series of books on drawing prepared by Mr. Anson K. Cross is very well designed to save teachers of drawing all trouble but that of studying them. "Most teachers," says Mr. Cross with admirable candor, "have had little instruction," and "frequently do not understand the problems which they are expected to explain." He therefore aims to teach the teacher how to teach, without any real knowledge of his own, both free-hand and mechanical drawing. It is probable that the hard-pushed instructor of youth, who, with us, appears to be merely a cog in a big machine, will thank him sincerely; for his text explains clearly the theory of drawing, and the illustrations should make the reader familiar with the look of a good drawing of a simple object. (Ginn & Co.)

Notes

MR. J. M. BARRIE, his wife, and Dr. Robertson Nicoll, arrived in this city on October 3, and are at present stopping at the Holland House. It was the intention of Mr. and Mrs. Barrie to go to Canada early in the week, as the guests of Lord and Lady Aberdeen; but this visit has been postponed on account of the unavoidable absence of the Governor-General and his wife from Toronto. Mr. Barrie has come here as a private citizen, and not as a lecturer or speaker, and he is enjoying himself in his own way. Every day he sees something new and interesting. He has a great many friends here—Americans whom he has met in London, and they have been doing their best to make him think that New York is a finer city than London.

—It is not true, as has been stated, that Mr. Barrie wanted to call the new edition of his works the Margaret Ogilvy Edition, in memory of his mother, and that the Messrs. Scribner dissuaded him, on the ground that the title was too sentimental, and insisted upon the name Thistle Edition being used instead. The truth is that it was at first the intention of both publisher and author to call the edition after the author's mother; but when Mr. Barrie began to write the introduction with that end in view, it grew so under his hand that he made an entire book of it, which will be published in this new edition as a volume by itself. Therefore, the edition was rechristened the Thistle Edition, under which title it will be published both in America and England. Messrs. Hoder & Stoughton, Mr. Barrie's English publishers, have taken an edition of 500 sets, and 50 sets of the limited edition.

—Mr. Brander Matthews has collected a number of his essays, including "American Literature," "Two Sides of the South," "The Penalty of Humor," "The Scotsman of Letters" and "Aspects of Fiction," which will be published by Messrs. Harper & Bros. in a book to be called "Aspects of Fiction, and Other Ventures in Criticism."

—According to the London *Daily Chronicle*, Mr. Thomas Hardy is now on the Continent preparing for publication in book-form his novel, "The Pursuit of the Well Beloved," which originally appeared in *The Illustrated London News* in 1892. The work is divided into two parts, headed "A Young Man of Twenty" and "A Young Man of Forty," and will be issued in the uniform edition before Christmas. It is not improbable that "The Romantic Adventures of a Milkmaid," which appeared in the *Graphic* summer number for 1883, will be issued next year with several of Mr. Hardy's already serially printed shorter stories. "The Romantic Adventures of a Milkmaid" was published in New York in January 1884.

—Messrs. T. Y. Crowell & Co. have in preparation for immediate issue three new books from the pen of the Rev. Dr. Miller entitled "Things to Live For," "The Story of a Busy Life" and "A Gentle Heart."

—As we go to press, a cablegram announces the death of Mr. George du Maurier. Reports of his serious illness had in a measure prepared us for this sad announcement. He had finished the text of "The Martian," but not quite all of the illustrations.

—Messrs. Roberts Bros. have ready a translation of the poems of Johanna Ambrosius, edited by Prof. Karl Schrattenthal, with an introduction, and translated by Miss Mary J. Safford from the 26th German edition. This American edition is dedicated to the Empress of Germany—"the Princess who in her palace heard and held a helping hand to her sister woman, the Peasant in her hut." It will be remembered that *The Critic* of February 8 introduced Johanna Ambrosius to the American public in a critical and biographical article, which contained translations from some of her poems, and gave her portrait.

—The autobiography of Mr. P. G. Hamerton will be published by Messrs. Roberts Bros. Mr. Hamerton did not live to complete the story of his life; but it has been carried on from where he left off, at his twenty-fifth year, by his wife, who, by the way, is a Frenchwoman, and it was through her and her family connections that he had such an intimate knowledge of French home life.

—News comes from England of the serious illness of Miss Jean Ingelow, the poet and novelist. Miss Ingelow is now seventy-six years old.

—The death is announced of Mrs. Darwin, the widow of Mr. Charles Darwin, and of Miss Anna Eliot Ticknor, daughter of the late George and Anna Ticknor of Boston, in the seventieth year of her age.

—Mr. Charles Barnard has written a picture-story which, unlike the picture-play of Mr. Alexander Black, does not show the hero and heroine, but rather the scenes with which they were familiar. Mr. Barnard calls his story "The Strange Adventures of Miss Jenny Worrell," and in it he gives an excellent idea of life at Chautauqua. It is designed for reading aloud in public.

—"With Fortune Made" is the title of Victor Cherbuliez's new novel, in the press of Messrs. D. Appleton & Co.

—In the "Foreword" to his volume, "The Gospel for an Age of Doubt," the Rev. Dr. Henry van Dyke says:—"A simpler creed and a nobler life will prepare the way for a Renaissance of religion greater and more potent than the world has known for

centuries. It seems as if we stood on the brightening border of the new day." The contents of this book consist of lectures spoken to the students of divinity at Yale University, in the spring of 1896. Dr. van Dyke, wishing to say something which might reach beyond, and be a help to the wider circle of men and women who care for the vital problems of faith, was drawn aside from the usual line of such lectures, and this has given his book a new purpose.

—"The Story of American Coals" is announced for publication by the J. B. Lippincott Co. The author, Mr. W. J. Nicolls, has in this book covered the whole ground from the first discovery of coal in this country in 1679 to the present day.

—The Messrs. Scribner will be the American publishers of the new edition of the works of Thomas Carlyle, to be called the "Centenary" edition, which will number thirty volumes. Mr. H. D. Traill contributes a general introduction to the first volume, and a short preface to each succeeding work. A volume containing some essays and minor writings of Mr. Carlyle, never before published, will be added to this edition.

—Mr. Richard Le Gallienne's new book, "The Quest of the Golden Girl," will be published some time this fall.

—It is said that the first edition of Mr. Crockett's "The Gray Man," consisting of 3500 copies, has been subscribed for before the publication of the book in England. An edition of 250 copies, signed by the author, contains twenty-six full-page illustrations by Mr. Seymour Lucas. Mr. T. Fisher Unwin, who publishes this book in London, has nearly ready for publication a new story by John Oliver Hobbes, called "The School for Saints."

—Mr. C. L. Shadwell of Oriel College, Oxford, has prepared for the press an unfinished romance, by the late Walter Pater, entitled "Gaston de Latour." The scene is laid in France, at the period of the massacre of St. Bartholomew, and the central figure is drawn upon lines corresponding to "Marius, the Epicurean." The Macmillan Co. are the publishers of this book, and will complete the series of Mr. Pater's writings.

—A volume of travels written by his private secretary, but recording the impressions made upon the Tsar of Russia while travelling through Egypt and India, has just been published in London. Hundreds of illustrations are scattered through the two volumes, already published.

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New York and Boston.

—Mr. John Lane, who sails for England to-day, has just arranged for a branch of the Bodley Head at 140 Fifth Avenue, where he will in future publish the American editions of his books, and also of *The Studio*, edited by Mr. Gleeson White. The American Bodley Head will be presided over by an American. Whether the custom of afternoon teas will be kept up, as in Vigo Street, is not known at this writing, but a Bodley Head without five o'clock tea would be an anomaly.

—In a short preface to his new book, "Gorillas and Chimpanzees," Mr. R. L. Garner says:—

"The aim in view is to convey to the casual reader a more correct idea than now prevails concerning the physical, mental, and social habits of these apes. The favorable conditions under which the writer has been placed in the study of these animals in the freedom of their native jungle have not hitherto been enjoyed by any other student of nature. It is hoped that a more perfect knowledge may bring man into closer fellowship and deeper sympathy with nature, and cause him to realize that all creatures think and feel in some degree, however small."

—Mr. George D. Sproull of this city will publish some time during the coming month "The Book of Beauty," consisting of portraits of the Princess of Wales, and other members of the Royal Family, together with the Duchess of Marlborough, Lady Randolph Churchill, and the Hon. Mrs. George Curzon—three American titled ladies. There will be original writings, musical compositions and drawings in this volume by ladies and gentlemen well known in literature and "society."

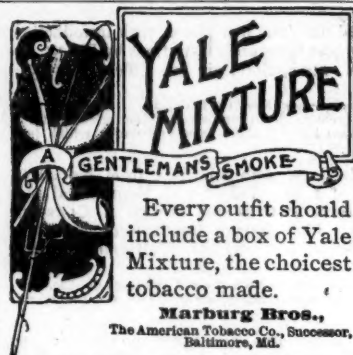
—Work has been begun on the new branch of the Young Men's Christian Association, in East 86th Street.

—A part of the library of the late Dr. William R. Williams will be sold by Messrs. Bangs & Co., beginning on Monday next. Among the interesting books in this library are a number which belonged to well-known literary men of England and America, and which contain their autographs, or book-plates, as the case may be.

Publications Received

- A Daily Thought for a Daily Endeavor. \$1.25. Baker & Taylor Co.
 Allen, W. B. A Son of Liberty. \$1.25. Cong. S. S. & Pub. Society.
 Ashton, John. When William IV. was King. \$3.50. D. Appleton & Co.
 Aspinwall, A. Short Stories for Short People. \$1.50. E. P. Dutton & Co.
 Bogart, E. L. Financial Procedure in the State Legislatures. Amer. Acad. Pol. & Soc. Science.
 Bourdillon, F. W. Nephelê. \$1. New Amsterdam Book Co.
 Brooks, E. S. The Century Book of Famous Americans. \$1.50. Century Co.
 Brooks, P. Good Cheer for a Year. \$1.25. E. P. Dutton & Co.
 Bruce, A. B. With Open Face. \$1.50. Charles Scribner's Sons.
 Cajori, F. History of Elementary Mathematics. \$1.50. Macmillan Co.
 Channing, E. and A. Bushnell Hart. Guide to the Study of American History. Ginn & Co.
 Cheever, H. A. The Fairies of Fern Dingle. \$1. Cong. S. S. & Pub. Society.

- Corelli, Marie. The Murder of Delicia. \$1.25. J. B. Lippincott Co.
 Davidson, John. Growth of the French Canadian Race in America. Amer. Acad. Pol. & Soc. Science.
 Davis, John P. The Union Pacific Railway. Amer. Acad. Pol. & Soc. Science.
 Dickinson, G. Lower. The Greek View of Life. London: Methuen & Co.
 Drake, Jeanne. The Metropolitans. \$1.25. Century Co.
 Earle, Mary T. The Wonderful Wheel. \$1.25. Century Co.
 Eckstein, Ernst. Preilagekrönt. 30c. Henry Holt & Co.
 Edwards, George W. Break o' Day. \$1. Century Co.
 Gillet, J. A. Elementary Algebra. \$1.35. Henry Holt & Co.
 "Gyp." Bijou's Courtships. Tr. by K. B. di Zerega. F. T. Neely.
 Hale, E. E. Constructive Rhetoric. \$1. Henry Holt & Co.
 Harding, B. F. Greek Inflection. Ginn & Co.
 Harris, Joel Chandler ("Uncle Remus"). Daddy Jake the Runaway. \$1.25. Century Co.
 Hassall, Arthur. The Making of the British Empire (A.D. 1714-1832). 50c. Charles Scribner's Sons.
 Hertwig, R. General Principles of Zoology. Tr. by G. W. Field. \$1.60. Henry Holt & Co.
 Hirsch, William. Genius and Degeneration. \$3.50. D. Appleton & Co.
 Hornung, E. W. The Rogue's March. \$1.50. Charles Scribner's Sons.
 Illustrated Notes on the International Sunday-School Lessons. 1897. \$1.25. Eaton & Malna.
 Jules Lemaitre. Ed. by Rosine Mellé. \$1. Ginn & Co.
 King, Pauline. Paper Doll Poems. 75c. Century Co.
 Lang, Andrew. Life and Letters of John Gibson Lockhart. 2 vols. \$1.50. Charles Scribner's Sons.
 Linden, Annie. "Gold!" \$1.25. Century Co.
 Merington, M. Daphne. \$1.25. Century Co.
 Newell, F. S. A Shadow Show. \$1. Century Co.
 Newkirk, Garrett. Rhymes of the States. \$1. Century Co.
 Nye, Bill. History of England. \$1.25. J. B. Lippincott Co.
 Old South Leaflets. No. 74: Hamilton's Report on the Coinage. Boston, Mass.: Directors of the Old South Work.
 Platt, Charles D. Ballads of New Jersey in the Revolution. Morristown, N. J.: Jerseyman Print.
 Pratt, Cornelia A. A Book of Martyrs. 75c. Charles Scribner's Sons.
 Pioneers of Science in America. Ed. by William Jay Youmans. \$4. D. Appleton & Co.
 Rehmke, Johannes. Grundriss der Geschichte der Philosophie. \$1.35. New York: G. E. Stechert.
 Rizo-Rangabé, Eugene. A Practical Method in Modern Greek. \$2.10. Ginn & Co.
 Roosevelt, Theodore. Ranch Life and the Hunting Trail. \$2.50. Century Co.
 Ross, E. A. Uncertainty as a Factor in Production. Amer. Acad. Pol. & Soc. Science.
 Santayana, G. The Sense of Beauty. \$1.50. Charles Scribner's Sons.
 Shaler, N. S. American Highways. \$1.50. Century Co.
 Spahr, Charles B. An Essay on the Present Distribution of Wealth in the United States. \$1.50. T. Y. Crowell & Co.
 Spalding, E. H. The Problem of Elementary Composition. 40c. D. C. Heath & Co.
 Stearns, Albert. Sinbad, Smith & Co. \$1.50. Century Co.
 Stevenson, R. L. The South Seas. \$1.50. Charles Scribner's Sons.
 Stockton, Frank R. Mrs. Cliff's Yacht. \$1.50. Charles Scribner's Sons.
 Stoddard, William O. The Swordmaker's Son. \$1.50. Century Co.
 Stowe, H. B. Agnes of Sorrento. The Pearl of Orr's Island. The Minister's Wooing. 3 vols. Each \$1.50. Houghton, Mifflin & Co.
 Stuart, Ruth M.E., and A. B. Palmer. Goblins for Young and Old. \$1. Century Co.
 Student's Diary. Compiled by C. W. Wendte. G. P. Putnam's Sons.
 Sunday Reading for the Young. 1897. \$1.25. E. & J. R. Young.
 Thaxter, Celia. Poems. \$1.50. Houghton, Mifflin & Co.
 Todhunter, John. Three Irish Bardic Tales. \$1.50. Way & Williams.
 Townsend, Edward W. A Daughter of the Tenements. 50c. Amer. Pub. Corporation.
 Townbridge, J. T. The Prize Cup. \$1.50. Century Co.
 Van Dyke, John C. Modern French Masters. \$1.10. Century Co.
 Westover, C. M. Bushy. New York: The Morse Co.
 Wilder, L. Amelia. The Twins and Their Troubles. 75c. Cong. S. S. & Pub. Society.
 World Awheel, The. Edited by Volney Streamer. Illus. F. A. Stokes Co.
 Yonge, Charlotte M. The Wardship of Steepcombe. \$1.25. New York: Thomas Whitaker.



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"TRILBYANA"

The Rise and Progress of a Popular Novel

An illustrated pamphlet, with rubricated cover.

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The Critic

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SATURDAY, OCTOBER 17, 1896

LONDON
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George du Maurier

WHEN THE DRAUGHTSMAN of London society turned novelist, no one expected that he would gain greater celebrity as a writer than he had already attained as an artist. Yet the greatest merit of the work that du Maurier did for *Punch* lay in the sly and sometimes caustic wit of the legends which he attached to his drawings. The pictures themselves had much less fun in them than those of Doyle or Leech, whom he succeed-

ed. His types, especially of women, were so often repeated that they finally grew tiresome. At his best he was the well-trained draughtsman rather than the quick, observant comic artist. To place one of his stiff, laboriously shaded drawings beside a sketch by Keene, in which every line is characteristic and full of suggestive color, is to see how immensely inferior du Maurier was, both as draughtsman and humorist. Yet he had a keen perception of the humorous within a narrower sphere. The contrast of the dignities with the infirmities of old age has never been so well hit off. Take his old men out of his society pictures, and what is left is hardly worth considering. But so it is in real life. Character is

seldom fully developed and strongly marked until the man is old. Age, too, has its privileges. Manners that are too artificial are calmly discarded, and the man has won or assumed the right to show himself as he is.

All this appears in du Maurier's old gentlemen with hardly a trace of exaggeration. A most amusing collection of "lions of society" might be made from his drawings—statesmen, generals, artists, brewers and bankers, ancient, distinguished and *passés*. The young lion was less his *forte*; still, he seldom failed to touch on the weak points that tell of coming failure. The esthetic movement was a god-send to him, for it enabled him to contrast the enthusiastic silliness of the disciple with the premature senility of the master. The young people whose aim in life is to live up to their tea-cups are at the opposite pole from the apostle of art who has wearied of the search for sensations subtle and delicate

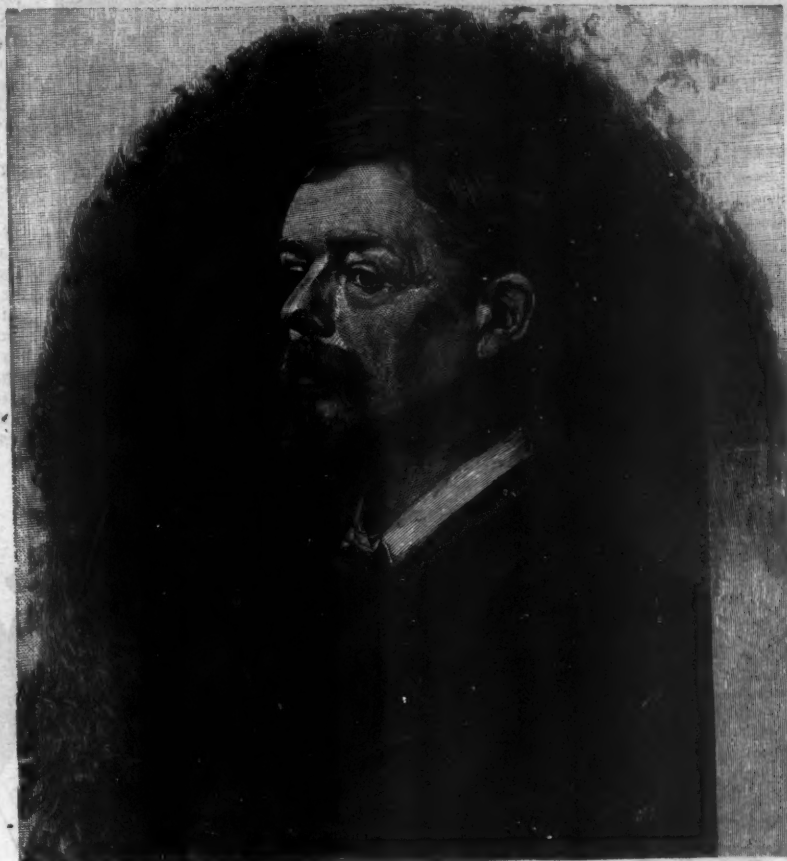
enough to be worthy of him. It was not this, however, that made his drawings popular, but his doll-like misses, his women all modeled on the Venus of Melos, his artistic furniture and fashionable dresses. He was supposed, at least in this country, to dwell continually among the great ones of the earth, and his pictures were studied as containing excellent lessons in manners and costume. His votaries might easily have done worse, for du Maurier was a gentleman, and at home in that world of which, nevertheless, he cannot have

seen much while he was making a bare living as a comic draughtsman.

His novels have shown plainly what might be inferred from his drawings—that he was at bottom a sentimentalist. The weakness of youth, the infirmities of age, are what he has best understood and treated with most sympathy. The opening chapters of "Peter Ibbetson" cannot be surpassed as a record of the formless moods, the wonderments and aspirations, the slender threads of attachment that bind a dreamy, imaginative boy to the life around him. Peter begins at once to form an ideal world out of the family circle, the green-grocer's shop at the corner, the lanes and fields next his home; and the dream-life of the latter part of

the book is but an extension of this. The other characters are clearly drawn, but all from the boy's point of view. It is unlikely that du Maurier would ever have done anything better than this first novel, in which he has given nearly all that he has had to give—that is to say, an ideal, sentimental picture of his youth. The writer to whom he is most nearly related is the Lamartine of the "Memoirs."

"Peter Ibbetson," though much of it is "caviare to the general," prepared the way for the great success of "Trilby." The world loves sentiment, and du Maurier has given it a feast of sentiment such as it has not enjoyed in a long while. But what was entirely spontaneous and natural in the first book was just a little forced in the second. Du Maurier is said to have been disgusted at the success of his second novel; yet it is evident that he took pains to ensure just that kind of success. The most wide-awake journalist



GEORGE DU MAURIER

could have hit upon nothing more timely than the Bohemian scenes and the hypnotic business, which, more than anything else, ensured a large sale for the book. As an alien, having his way to make in England, he had long before discovered that John-Bull has his sensitive points, which he very carefully avoided. Is there a dubious or contemptible character to be introduced, he is Scotch or Irish, American or Jew. In this way he merely avoided exciting dislike in England; he did not secure popularity. But in this country the passing pro-English craze, as widespread and as superficial as the French infatuation for the Russian, greatly helped the book; the three heroes—the weakest characters in it—became popular favorites. But it is not to be denied that "Trilby" has great merit as a story. It is much better constructed than "Peter Ibbetson"; the scenery is more varied, the movement more rapid. However, the populace seldom takes so kindly to anything merely because it is good; and "Trilby's" popularity is due in large measure to the author's keen sense of present interest. The book will not last as "Ibbetson" will. It contains one creation that is almost great—Svengali. A little more on the

wonderful and amiable creature, full of good impulses and quaint and original fancies, and is forced to admit that there must also be something of the sort in his fellowmen, since they, too, can appreciate the book.

All have been children once, and all shall be old who live long enough—a double reason for liking the work of a man who has given us such charming descriptions of childhood and old age.



MR. DU MAURIER'S HOUSE ON HAMPSTEAD HEATH

GEORGE LOUIS PALMELLA BUSSON DU MAURIER, who died on Oct. 8, was born in Paris, 6 March 1834, in a house in the Champs-Élysées, which has long since been torn down. His father was born in England, his grandfather (the family belonged to the minor French nobility) having emigrated during the Revolution to London, which he left in 1816 to return to his native country. Du Maurier's mother was an Englishwoman. Two years after his birth, the family removed to Belgium, and in 1839 to

London, occupying for one year the house at No. 1 Devonshire Terrace, Marylebone Road, which was afterwards the home of Charles Dickens. Financial reverses having overwhelmed the father (who was a man with scientific tastes and a strong faith in unprofitable inventions), he took his little family across the Channel to Boulogne, where the artist and novelist that was to be spent some of the happiest days of his life. He was sent to



BY HIMSELF

credit side of the character, and we would have had a picture to put beside Shylock.

In so much of his new novel, "The Martian," as has been published, the author has returned to the scenes and incidents of his youth. After all, sentiment forms a bond, and a strong one, between civilized human beings. No one could so let himself out as du Maurier has done, if he had not an assured expectation of sympathy, if he did not believe that each reader would see something of his own childhood reflected in these chapters. The author's self-love chimes with that of his reader, who learns to think of himself as a



MR. WHISTLER

school at the age of thirteen, failed for his baccalaureate examination at the Sorbonne at the age of seventeen, and in 1851 was made to study chemistry, much against his will, at University College, London, under Dr. Williamson. His father, whose love of science had not been shattered by his disastrous undertakings, insisted upon du Maurier's becoming a scientific man, and the youth evidently profited by the instruction given him, for he was employed as a mining engineer to investigate a gold and copper mine in North Devon, which he promptly discovered to be valueless. Through all his studies, however, the drawing of caricatures was his favorite pastime, and he himself has told that he must have been an unsatisfactory pupil, for "I took no interest

at all in the work, and spent almost all my time in drawing caricatures. I drew all my life, I may say; it was my favorite occupation and pastime. Dr. Williamson thought me a very unsatisfactory student at chemistry, but he was greatly amused at my caricatures, and we got on very well together. My ambition at that time was to go in for music and singing, but my father objected very strongly to this wish of mine, and invariably discouraged it."

The father died in 1856, and with that year du Maurier's career may be said to have begun. He bade farewell to science and devoted himself to art, studying in Paris, Antwerp and Düsseldorf. Working night and day, he injured his eyesight to such a degree that his left eye was practically useless to him through all his career. It was only after two years of enforced idleness that du Maurier, the power of his remaining eye remaining unimpaired, returned to London, light of pocket, but with strong confidence in the future. A friend of his student-days in Paris, Thomas Armstrong, who later became art director of the South Kensington Museum, introduced him to Charles Reade, who, in his turn, made him acquainted with Mark Lemon. He did much work for *Once a Week* and *The Cornhill Magazine*, and illustrated several books, among them being Thackeray's "Henry Esmond" and "Ballads" and Fox's "Book of Martyrs," and joined the staff of *Punch* in 1864, on the death of John Leech.

"Peter Ibbetson" was published as a serial in *Harper's Magazine* in 1891, and was followed three years later by the immensely successful



MR. DU MAURIER'S FIRST DRAWING IN "PUNCH"

Some have to think he's got wings like an angel. - No, that he's got a cloven foot & a forked tail he is quite an ordinary little man, I assure you. - in my father's language - he was a 'muck' of the machine for a 'muck' of the tail.



"Trilby." Du Maurier had furnished the magazine for many years with a monthly full-page drawing, and apropos of this beginning of his connection with his American publishers the story is told that, when du Maurier had made his arrangements with the Messrs. Harper, the owners and editors of *Punch* objected, considering that they had an exclusive right to his work. A

letter of protest was sent to the artist, who cleverly and tersely wrote back:—"Dear ———: Man cannot live by *Punch* alone. Yours G. du M."

It is said that du Maurier, on the day when he was confined to bed by the affection of the heart and lungs which killed him, said to his friends at his bedside:—"I can't cheer up; I have been too successful, and success has ruined me."

In these days, when the rewards of literature are being constantly discussed, it may not be without interest to give here an estimate of Mr. du Maurier's earnings as a writer. He sold "Peter Ibbetson" outright to the Messrs. Harper for \$5000, and "Trilby" for double that amount. But when the story attained its immense popularity, the publishers generously made Mr. du Maurier a sharer in their profits by paying him the regular royalty which he had refused when he sold the novel. This added at least \$75,000 to his earnings from the book. Mr. Potter's dramatization is supposed to have netted thus far at least \$50,000, which makes Mr. du Maurier's revenue from "Trilby" till the day of his death about \$135,000. The author persisted in his system of selling his stories outright, when negotiations for "The Martian" were begun. It is said that the Messrs. Harper paid \$50,000 for this last work from du Maurier's pen; probably more. At any rate, a conservative estimate of his earnings with his three books would show the respectable sum of \$200,000.

A few days before Mr. du Maurier's death was announced, Mr. Frederick Keppel sent us a graceful translation of the pathetic little French poem, another version of which appears in "Trilby." We give the original verses as well as this new English rendering.

*La vie est brève;
Un peu d'amour,
Un peu de rêve
Et puis, bonjour.*

Our life is short;
Love will not stay,
With dreams we sport
And then—good day!

*La vie est vaine;
Un peu d'espoir,
Un peu de haine
Et puis, bonsoir.*

Our life is vain;
Hope glimmers bright,
Then strife and pain
And then—good night!

Most of the pictures given here are taken from "Trilbyana," the complete history of "the rise and growth of a popular novel," published by The Critic Co. That of Mr. du Maurier with wings is from a pen-drawing by himself, made for the collection of Trilbyana of Mr. W. H. Cathcart of Cleveland, O.; the pictures of Mr. Beerbalm Tree and Miss Dorothea Baird appeared in *The Westminster Budget*. This review of George du Maurier's life and work may fitly close with the statement that the most widely

known of his drawings, though it is hardly ever connected with his name, is that on the well-known label of the Apollinaris Water bottles.

Mr. du Maurier's body was cremated at Woking on Oct. 10.

DU MAURIER is not the only illustrator that England has lost within the past few days. The death of Fred Barnard was as



MISS DOROTHEA BAIRD AS TRILBY

sudden, and even more unexpected than that of du Maurier. The poor fellow went to bed with his pipe in his mouth, and while smoking fell asleep. He was alive when help came, but too far gone to explain the cause of the tragic accident. Mr. Barnard was one of



MR. BEERBOHM TREE AS SVENGALI

the most successful illustrators of Dickens, and his illustrations of Bunyan's "Pilgrim's Progress" have many admirers. He made his home in New York for a few years and lodged in South Washington Square. He never did much with his art over here, though he was quite popular in England.

Men, Women and Books

GENERAL PRINCIPLES OF CRITICISM

HAVING BEEN CONFRONTED with the invidious necessity of criticising my contemporaries, I have from the first desired to lay down the principles of criticism which more or less guide me. The "indolent, irresponsible reviewer," without principles either moral or critical, has been the bugbear of authors, and not undeservedly. His arrogance, ignorance, and anonymous dishonesty have been reprov'd, not only by sensitive little scribes, but by writers like Fielding, Thackeray and George Eliot, in personal asides introduced—in artistically enough, the critic might retort—into their novels. Perhaps the fact that I am a Jack-o'-both-sides, however insignificant, preserves me from the prejudices of either side, and enables me to sympathize with both creator and critic.

There is something in the humblest creator which the mere critic lacks; some dynamic quality that transcends the purely judicial faculty. This conceded, it remains true that good criticism is more necessary than banal creation—nay, that criticism at its highest passes over into creation. And, despite the recklessness and stupidity of the bulk of criticism, too many books survive and succeed. And these successful books we shrink from the task of appraising, confusedly throwing the onus on posterity, as if some thaumaturgic power of sifting lay in the mere procession of the years, irrespective of human intellect. And yet, were another Shakespeare to appear to-day, it should be quite possible for the trained critic—if not the world at large—to afford him fullest contemporary recognition and homage; as possible as for the same critic to refuse to doff his hat to some pseudo-Shakespeare kinging it over the literature of his day. The blurred thinking on this subject all arises from the failure to discriminate between recognition by the mob and recognition by the few.

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POPULARITY, AND ITS RELATION TO MERIT

"Paradise Lost," I am persuaded, was appreciated to the full by some of Milton's contemporaries; the "audience fit though few" the poet craved for he had from the first, and it is all he will ever have. For, though Milton has been accepted of the mob, he has never been enjoyed by it. The complete appreciation of Shakespeare himself must always be very limited, though myriads have accepted the worship of him. If Keats's "Ode on a Grecian Urn" ever became really popular, the board-school or Mr. Stead's Penny Editions would have wrought a miracle. The quality of a work of art is, in fact, unaffected by the number of its admirers. It is the same with art as with the higher mathematics, whose truth remains unaffected by the fact that only a minute minority of the human race ever perceives it. A successful book is not necessarily a good book, nor on the other hand is it necessarily a bad book. In politics, where the question is not what is right, but what people want, numbers naturally carry the day; but in art they have no concern either way. Unpopularity is no guarantee of goodness, for to have few lovers may be as much a proof of ugliness as of rare perfection. Books depend for success upon many elements with which art has nothing to do. The most successful book of the century has been "Uncle Tom's Cabin," and no one will claim its art was of any high order. Such books are not so much books as microbes. But even at the height of the epidemic, it was open to any cool-blooded critic to appraise it as art—nay, even roughly to determine its position with posterity. What! Shall the human intellect be able to predict eclipses to the fraction of a second, and tell us nothing as to the future of an "Uncle Tom's Cabin"? The critic must deduct every element of attractiveness dependent on the passions and conventionalities of the hour; he must look squarely and unflinchingly at the presentation of character, the strength and evolution of incident, and the beauty of style, in the light of the truths of

human nature and the canons of art, and return a verdict in accordance with the evidence. If, furthermore, the book has produced an historical effect, he will allow for its persistence as an antiquarian curiosity. And the verdict of our imaginary ideal contemporary critic will be the verdict of posterity. It has been cited as a proof that popular judgments are in the main right, that "posterity" has always preserved the best literature and eliminated the worst, that the authors it has handed down to us are always the best authors, that from the crowd of people always writing it has sifted out Fielding and Goldsmith, Scott and Jane Austen, etc., etc.

But this begs the question. How do we know what has been lost? And are not neglected authors always rising in the fame-market, and over-appreciated authors always falling? It is only the greatest who have a steady quotation. Moreover, this appraisal of the past is always the work of the few, for only the few read the books of the past at all. And these few receive and revise the tradition of the past and hand it down to their successors, endorsed, and supplemented by a tradition of the best books of their own day. They are the torch-bearers of literature, the minority of aristocrats which no democracy of numbers can ever outvote, whose canonisations, indeed, the many accept—though they are not to be found worshipping at the shrines. For the mob the classics are dead and sainted, and the books that are really alive are those hot from the press and warm with the passions of their own day. Not that it is a small thing to please one's contemporaries only, or even only the lower reading classes. There must be a certain force, an intensified reflection of current life and thought, even in the most popular author: a merit not to be argued away; in fact, giving him, or rather her, an historical value as a psychometric record. Nor is popularity synonymous with poorness. Burns pleases both the lettered and the unlettered. He achieves the combination of goodness and popularity because he happens to work in broad *genres*. For though all *genres* admit of great work, some *genres* are rarer and finer than others, as some are homelier and more conducive to popularity.

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THE RIGHT WAY TO JUDGE A BOOK

Now the question of a hierarchy of *genres* may be left for ulterior analysis. We must be content here to lay down the proposition that every *genre* has its claims, and every book its right to be judged by its own *genre*. No error of criticism is more common than that of blaming a book because it is not some other book. Next to that comes the invidious comparison of books of different *genres*, as though one should set a pastel against a heavy historical painting, or a comic opera against a mass. There is a sense in which criticism may be an inductive science. Books may be classified as the biologist classifies birds, beasts, and fishes; and even the terms of Darwinism—inheritance, cross fertilization, survival of the fittest, etc., etc.—may be applied to literary modes and influences. But the uncompromising devotees of this school of criticism, which would banish "judgment" from the critic's vocabulary, and replace it by "exposition," have hitherto forgotten to say how we are to recognize a book from among the many pieces of writing in the world. Bradshaw and Colenso's arithmetic certainly belong to Charles Lamb's *biblia biblia*—books which are no books. But there are as certainly many others which the critic of literature would sternly ignore. By what right?

The missing answer might be supplied by the contention that all those books, and only those books which have been felt to be art, must come into the subject-matter of the science; that the critic, in fact, finds this subject-matter ready to hand, that the literature of a country, unconsciously preserved, is what is given him to dissect and classify. But then criticism is not exhausted by exposition. Prof. Huxley dissects the crayfish, and finds its nerve-system thus and its digestive apparatus thus. But while the crayfish

simply exists, we know not why, a piece of art only exists to be beautiful, and in dealing with it we are leaving out the essential thing if we neglect to inquire and to decide whether it has achieved its right to existence. Of books it is not enough to say they are constructed so-and-so, and exhibit such-and-such tendencies and influences. These things are an aspect of books, no doubt, but the world of art is not the world of nature, nor to be treated like it. The critic must be a judge as well as an analyst. He must say this book contains such-and-such artistic qualities in such-and-such degree; and in so saying, "taste and judgment," which were banished from the science, come back again by another door. For to declare that the book contains humor or poetry is not like saying the crayfish is reddish color or has ten cephalic processes or legs. The power of recognizing or of counting legs is common to mankind: the power of recognizing fine humor and true poetry belongs only to the few; and criticism can only be made scientific by the hypothesis of a great critic whose palate is accurately sensitive, who sums up the taste of the highest spirits of his day much as a great poet sums up their emotion and intellect. Such a critic, or an approach to him, most ages possess; he *must* be dogmatic, because there must be a final arbitrator. In art as in law the skilled judge decides, but by feelings and principles common to mankind which he feels and sees more lucidly. And he is the nearest we can get to a mechanical criterion of art. There is no art-meting machine or formula to test art on; there is only the human soul, with its individual variations. But bodies vary too, and yet there is a science of physiology. The science of physiology rests upon the approach of all human bodies to a normal type, and so the science of criticism rests upon the approach of all human souls and nervous systems, at a given point of evolution, to a normal type. Hence our ideal critic, who stands for this normal type, would have to vary from age to age and from country to country, though so imperceptibly that over long tracts of time and space he might be considered constant.

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CRITICISM NOT AN EXACT SCIENCE

When I spoke before of "the truths of human nature and the canons of art," I meant only human nature and art at a certain pitch of development. For nothing is eternal but change. And a book is not a thing that has a definite self-sufficient existence: it needs the coöperation of the reader's mind. "Hamlet" to a Honolulu savage is as profitless as the bag of pearls found by the thirsty traveller in the desert. A piece of music plays us in a deeper sense than we play it. The music of the Orient strikes on Western souls few of the chords of æsthetic joy. Which of us can feel the appeal of "The Book of the Dead," that charmed for centuries the great people whose mummies enliven our museums? What were a Chinese poem to a Cockney cabman? Even the European scholar would miss the stimulus it carries to the Chinaman's mind. The Hottentot's ideal of female beauty is not the European's, and sex must play a large part in our æsthetic emotions. And the changes of human nature which we find in travelling through space we find also in travelling through time. It may also be noted that, apart from what constitutes the specific feeling of art or beauty, the subject-matter of art—especially of literature—varies likewise. The color-sense of the Greeks was different from ours; their drama was dominated by different conceptions. The "Antigone" of Sophocles turns upon a question—the burial of a body—which for us has lost its poignancy. While love and pain and death must always retain their primitive appeal, the less elemental phenomena of human life are incessantly shifting. The feudal relations—serf and lord in all their countless manifestations, and with them the feelings they generated—are passing away under our very eyes; the position of woman is changing, and with the increasing subtlety of human emotion the tragedies of the modern world are growing more internal than external.

But while criticism can thus make only an approach towards exact science, we may learn from the inductive school to treat books in a scientific spirit, to classify and assay without bias. If the critic cannot away with judging, he can at any rate judge by *genres*, testing every book by the standard of its own aim. It is for the author—not for the critic—to decide what book shall be written. The only thing the critic may demand of a book—as of any work of art—is that it have Force and Form; and if the artist will not consider his Form, why we must e'en be content with Force. In the last analysis, Force—artistic energy—is the one irreducible element of art. For though energy cannot act save through Form, yet that form may be very faulty.

"The Story of an African Farm" has far more of Force than of Form; and such are often the first works of geniuses who learn afterwards to give Form to the Force they possess no longer. The laws of Form I can only glance at here: the two most general are, I think, Unity and Economy, harmony of tone and structure achieved by the modicum of means; and they rule as much in the working out of mathematical problems or in the crushing of opponents at chess as in the building of cathedrals, pictures, sonatas and novels. And their only justification is that by obedience to them the Force is conveyed most forcibly. Form the critic has a right to demand. He has a right to say that the English novel, from Fielding onwards, has been wretched in form, compared with the French. But he has no right to object to any form the author may choose, or to kick at the invention of new forms. Even in our late day, Ibsen, Maeterlinck and Hauptmann have given us three new forms of dramatic expression.

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"WHAT IS TRUTH?"

And Truth? Is not that a necessity of Art? This is the most elusive problem I have yet approached, for indirectly it involves an answer to Pontius Pilate's question: What is Truth? We must feel our way cautiously to a solution. At first sight it would seem that Art and Truth have no necessary connection. Music is neither true nor false, and a bad portrait may be a good picture. For Art is a selection from and a re-combination of Nature in symmetrical forms for the stimulation of the human soul. This definition takes in the plays of Shakespeare, the pictures of Botticelli, the symphonies of Beethoven, the Elgin marbles, the Sphinx. Art is a spiritual stimulant administered through sensuous forms. "Man will not be a creature of Nature" was Coleridge's profound commentary on the tattooing and nose-slitting of savages. Man will not live in the same world with the fellow-creatures he preys upon by deputy of butcher and sportsman. He cooks his food, cuts his hair, and conceals his form in the skins of other animals or in fabrics woven from plants. Art is only another manifestation of Man's "free-will"; of his superiority to environment. It is his revenge upon this great disdainful Nature, that grinds on, not exclusively heedful of him. In Art, as in Catholicism, the sun revolves round the earth, the spheres make music, and

"Nature never did betray
The heart that loved her."

Wherefore from the point of view of Art a novel or a play need not be true to life. It need only give the *illusion of life*. It is bound only to its own inner laws of Force and Form. It may, like Pierre Loti's "Pêcheur d'Islande," deal with a set of people we shall never know, or, like "Gulliver's Travels," with people no one ever knew. Yet the Liliputians and the Brobdingnagians perpetually produce the illusion of life, though we know them to be unreal. So do Homer's Polyphemus, Shakespeare's Puck, Michael Angelo's statues, or any great imaginative creation. Or, consider a novel that professes to give a dialect. The truth of this dialect is absolutely irrelevant to the art-value of the novel: dialect only serves the function of a tone in painting. Yet it is better that *knowable* dialects and people be reproduced

truly, for some day or other there will come along a reader who knows, and the shock he will get will disturb the harmony of the art-impression and impair the illusion of life. Now, our imaginary ideal critic will feel that shock because—*ex hypothesi*—he knows everything. On the other hand, dialect and local color, though they are to be used accurately, are not therefore to be used overwhelmingly. They are background, not foreground; and to puzzle the reader with strange locutions is again to disturb an art-impression. And this seems the place to observe that in so far as Browning and Meredith, Ibsen or Goethe, puzzle not the mob but the lettered reader, in so far their art is at fault or their meaning unknown to themselves. Art is not Jacob's angel to be wrestled with, but Joseph's angel to comfort and exalt.

So that it is no portion of the art-merit of the so-called realistic novel that it actually transcribes life, though its art-merit may be indirectly indebted to its observation of life. For observation is the royal road to producing the illusion of life. It is not my business whether or not a painter has had living models for his figures: only I know this, that if he has not had them, his work is likely to be lifeless. *Per contra*, the fact that a painter has had living models is no guarantee that his painting is lifelike. Helen of Troy might sit to me, and I could only turn you out a daub. It is a common fallacy of inferior novelists to think their characters are living because they are drawn from people they know. But, starting with this immense advantage, they have not had the talent to transfer the life from the world of reality to the realm of art. To transfer absolute reality to his pages no one has ever claimed. Why, one day of a man's life fully written out would fill a library. The artist must select, and in selecting, select the essential details, those which give the impression of the whole. You have had a fortnight's holiday in Switzerland, but after you are home again the total impression left in your mind subtends a small angle of consciousness, could be got into a couple of pages. Distance lends perspective to the view,—the essential elements stand out, the inessential have got themselves eliminated.

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THE ART OF SELECTION

Now, what distance in space or time does for scenery or incidents, that the novelist's genius does for the life under his eyes.

Two things are to be noted: 1, *Art deals with essences, not accidents.* 2, *Art follows the laws of attention.* When Phil May draws a figure he does so with the least possible lines. He selects the essence of the figure, and this essence will be found to be those parts of the figure to which the mind naturally attends. Thus, a high collar and a prominent nose spell Gladstone. This formula of art following the laws of attention is seen at work in that unconscious art by which the popular instinct creates mythical figures. If you examine your concept of Napoleon, you will find that you have not thought of him as a man who rose yawning in the morning; brushed his teeth and combed his hair. For attention concentrates itself not on the characteristics which Napoleon had in common with all other men, but on the points of difference—the indomitable will, *la gloire*, exile in St. Helena, etc., etc.—and this is why it is always a shock to discover that a great man was a man. The Napoleon of romance is not the Napoleon of life, but a selected Napoleon. But the Napoleon of a naturalistic novel would likewise be a selection from life; only while the romantic Napoleon is a one-sided selection, the naturalistic Napoleon would be a representative selection. For not only is a single day irreproducible unselected in fiction: even a single moment is too complex for the purposes of art. For there is not only going on the main stream of consciousness, but all sorts of side-streams and sub-currents; and in your most dramatic dialogues with your lovers or your enemies all sorts of irrelevant thoughts and memories keep flashing through your mind: your tooth may ache a little, and you are perhaps wondering whether your necktie is straight. Here again art follows the

laws of attention, the main concentration being on the dramatic dialogue and not on the necktie.

All social life is in fact itself a sort of art, for it is a selection from oneself which one presents to one's fellows—in fact, a subtly different selection to each—and Emerson would have us carry this selection from nature so far as never to speak of our sicknesses. And thus, in ignoring certain aspects of life on which healthy attention does not dwell, art is essentially true to life.

This investigation is proving more tedious than I intended, so I will defer to my concluding paper the remainder of it together with the analysis of the different *genres* of literature, hoping it will be less of the *genre ennuyant* than this.

I. ZANGWILL.

Literature

"Sir George Tressady"

By Mrs. Humphry Ward. 2 vols. Macmillan Co.

"SIR GEORGE TRESSADY" denotes the high-water mark of Mrs. Humphry Ward's literary achievement. "David Grieve," which previously represented the best thought and richest art of its author, is distinctly outranked by the new masterpiece. This fine and serious work, so intelligent and sympathetic in spirit and purpose, so stimulating and wholesome in effect, affords a new and signal proof, if proof be still demanded, of the poetic power and creative genius of the gentler sex.

Marcella Boyce, now Lady Maxwell, reappears in the new story as its bright particular star, whose influence, whether attractive or repellent, is felt by all the principal actors in a greater or less degree. Sir George's half-formed, inharmonious but interesting character expands and develops under its genial rays, but his wife betrays the instinctive hatred of the sordid for the noble mind. A real grievance, her husband's confessed admiration for Lady Maxwell—a moral and intellectual admiration, it is true, but none the less displeasing to a wife,—excites her jealousy to frenzy point, and she vents her venom in an odious letter to Lord Maxwell, accusing Marcella of stealing her husband's love. With a sublime pity and self-forgetfulness, Marcella seeks her out and lavishes all the tenderness, all the loveliness of her being upon the wretched woman, whose cold, hard heart softens at last under the glow of a pure and generous nature which makes itself felt in looks, tones, movements—the mute and genuine language of character—more than in words. One cannot read with unmoist eyes this touching and powerful scene—the finest in the book, the strongest in its appeal to one's sense of moral perfection, of ideal beauty,—nor without mentally comparing it with the famous scene in "Middlemarch" between Rosamond and Dorothea—a comparison it well sustains. A reconciliation between husband and wife is silently effected; Tressady takes up the broken thread of his life with a new and serious purpose, but meets an untimely death in a brave effort to rescue a band of miners from a living tomb. The latent heroism of the man reveals

itself strongly in this last scene, the fitting close to a noble book.

There is nothing loose-knit or inorganic in "Sir George Tressady," yet one sees again that Mrs. Ward requires a large canvas to do herself justice. Her background is prepared with the utmost thoroughness; her portraits are not sketches, but solid and finished productions, alive in every pore. It is truthful, sincere work, but the soft glow of refined feeling is over it all. The political predicament she describes is of course imaginary, but is far from fantastic, the supposed party combinations and plans of legislation being wholly conceivable and indeed probable. Mrs. Ward's interest in social reform and its problems displays itself anew in the program of the Maxwell Bill, which presents a scheme for the protection of the degraded workers of East London. Whether the plans outlined are entirely feasible or adequate may perhaps be doubted, without impugning the sincerity or humanity of the author's purpose. Indeed, Mrs. Ward would readily admit that all such reforms are and must be merely tentative and partial remedies, sharing the imperfection they seek to remove. Those who are familiar with

the playbill of current English politics may amuse themselves in detecting the original of this or that personage. In such literary gossip we profess little interest; the picture's label matters nothing, its art everything. Whimsical, charming Betty Leven (the Betty Macdonald of "Marcella"); Lord Fontenoy, the hard, masterful partisan, with his one vulnerable spot; George Tressady, that ill-fused compound of chivalry and cynicism, and his flighty, fantastic mother; Mrs. Allison, the uncoguid, and her ne'er-do-well son, Lord Ancoats—we recognize the types, we perceive the artistic truth of their setting-forth, and that should suffice us.

The influence of a noble character is the real theme of the book. Marcella Maxwell is Mrs. Ward's loveliest creation. A

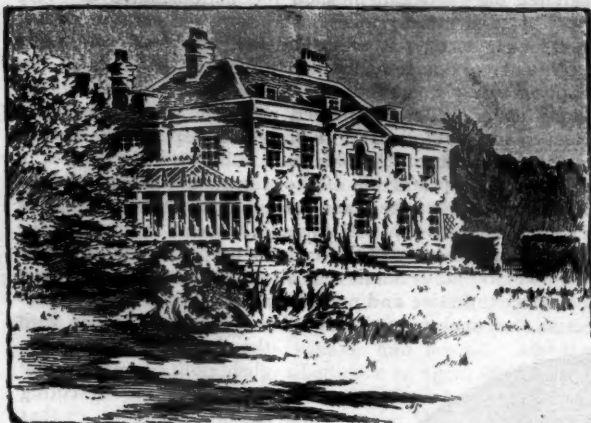
creation, we say, and yet, however idealised it may appear at first sight, we believe it to be essentially a portrait of some person known to the author. It is too instinct with vital humanity to be the product of the unaided imagination. "We use the words 'spiritual,' 'poetic' in relation to human conduct," says Mrs. Ward; "we talk as though all that the words meant were familiarly understood by us; and yet when the spiritual or the poetic comes actually to walk among us, slips into the forms and functions of our common life, we find it amazing, almost inhuman." Marcella's is no cut-and-dried philanthropy; still less does she resemble the familiar type of Lady Bountiful, unconsciously offensive in its tactless patronage. She is the impulsive, high-souled Marcella of yore, but with a character mellowed and matured, a character developed and chastened by a wise self-restraint, by the intelligent altruism of a fond wife and mother. The result is a "miracle of noble womanhood." Where are the Christians? one sometimes asks. Which of us really and sincerely fulfils the injunction to love our enemies? The incongruity between precept and practice is



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MRS. HUMPHRY WARD

palpable. "We sit under a clergyman," says Betty Leven, "who talks of nothing every Sunday but love—love—like that, long-drawn out; how our politics should be 'love,' and our shopping should be 'love,' till we long simply to bastinado somebody." But Marcella is genuine, as Betty knows. She does not speak to "edify"; the simplicity and purity of



MRS. WARD'S COUNTRY HOUSE

her Christian character shine forth spontaneously, clearly, revealing their heavenly source, blessing and blest. Only those blinded by misanthropy and self-seeking are unaffected by its charm.

With one exception, Mrs. Ward has made no material changes in the final revision of her book. One observes a few transpositions, a few excisions, here and there an added paragraph or fragment of dialogue. In general we may trust Mrs. Ward's critical instinct, which has chosen to leave a little more than formerly to the intelligence and imagination of her readers. Yet one could wish that certain passages, which served to illustrate a feature of character or to suggest the play of unseen forces, had been spared by the pruning-knife. Nor is the scene in which George makes his confession to Marcella greatly bettered by expansion. But



MRS. WARD'S STUDY

the one important change is a decided improvement. As it originally stood, the interview between Tressady and Lady Maxwell just previous to the critical vote in the House, left a slight blemish on the well-nigh perfect image of Marcella. It was surely a venial fault, even a virtue in masquerade; but yet it marred for some readers the beauty they would

fain have kept flawless. This flaw exists no longer; the influence Marcella exerts is felt to be unconscious except where it is legitimate. Tressady acts from mixed motives, but Marcella's eye is single.

The book is admirably written. The softly touched, exquisite landscapes; the rude pathos of Mary Batchelor's grief; the revelation of tender womanhood in Marcella's heart talk with Letty—with what delicacy and power all these are given! The large humanity and gentle wisdom of the author, her insight into the springs of character, proclaim her a true Arnold, not less than her literary tact. Hers is the secret of the finest art—the interpretation of life by the intuition of sympathy. She is touched with the feeling of our infirmity. Not only the hardships of a class, but individual griefs appeal to her; not merely physical suffering, squalor and deprivation, but the hunger of the heart, the sores and aches of the soul. Hers is the religion of Matthew Arnold, enriched by a woman's idealism, a woman's sympathy. Our literature, we are told, is becoming feminized, to its manifest loss. If this be true, it merely proves that the excess of masculine influence in the past has met its counterpoise. The balance will ultimately adjust itself; literature will tend more and more to express the pure consciousness of universal humanity, embracing male and female alike. Meanwhile, for such feminizing influence as Mrs. Humphry Ward contributes, the Muse be praised!

"A Cycle of Cathay"

By W. A. P. Martin. Fleming H. Revell Co.

DR. MARTIN, the honored ex-President of the Tung-Wen College in Peking, is probably convinced that "fifty years of Europe" is better than a cycle of Cathay—for others rather than for himself. A cycle of Cathay, speaking with prosaic literalness, is sixty years long. It is to that cycle, lasting from China's first war with England to the present time, that this book relates. During three-fourths of this period this educator lived in China both south and north. He is one of the many scholarly Americans who, whether as missionary, teacher, diplomatist or educator, have shed lustre upon the name of the United States, which President Arthur called "the great pacific power,"—whose mark on the earth is not that of bloodshed, conquest and the forced political and commercial subordination of nations, but rather of the teacher, the missionary. If one were to erase from the record of American negotiations with China, or of American scholarship in things Chinese, the names of missionaries, then our country's record in the Middle Kingdom would be scarcely higher than that of a semi-barbarous nation. At the legation in Peking, the American missionaries have supplied chiefly the brains as well as the scholarship, as those know who are familiar with the inside story of American relations with China.

Dr. Martin, as the head of the college created by the Chinese Foreign Office, learned at first hand what he describes, and his story is a modest narrative of things seen and known. Here we have an interesting picture of a civilization which has developed its own ethics, art literature and public enterprises, with printing, portrait-making, book-writing and manufacture, respectable in attainment and of endless interest at least to those who are working with the Chinese to help them to progress. The book is especially interesting in its richness of personal reminiscences of notable personages, both native and foreign. It is very full also concerning recent events in which China, Russia and Japan have been concerned. Probably no other volume gives so accurate and trustworthy an account of those great questions, still pending, which have their centre in the Far East, in which Korea is the "sick man" and the European powers and a few still unconquered Asiatic nations are vitally interested. This handsome volume is well illustrated, has a map, index, all proper book equipment, and a diagram, in colors, of the Chinese cycle.

"Social Forces in German Literature"

By Kuno Francke, Ph.D. New York: Henry Holt & Co.

PROF. FRANCKE'S "Study in the History of Civilization," as he himself describes his book on the title-page, is a valuable work both to the student of literature and to the student of philosophy. The books in which authors get above their own narrow lines and successfully relate one department of knowledge to another, are very few, but to this class "Social Forces in German Literature" certainly belongs; for its author has brought to his task not only a careful scholarship in the literature of his country, but also what is on the whole a good philosophical sense. Thus he has, throughout, with much interest to his readers, and generally with conviction also, reduced the process in German literature, for the long period from the fifth century to the present time, to a single formula. His formula, announced in the Preface, is this: "All literary development is determined by the incessant conflict of two elemental human tendencies: the tendency toward personal freedom and the tendency toward collective organization." Now, such a formula is, no doubt, very commonplace; it is simple; but in its commonplaceness, its simplicity, we find its philosophical worth, and to have brought the material in a nation's literary history under any general formula is to have done a great service. Of course, æsthetic natures must suffer under formulation, and no one likes to have favorite works, favorite poems, made mere factors in a philosopher's equation; but human insight and so, also, a deeper human life always gain. Formulation, by as much as it is simple and inclusive and, we may even add, fatalistic, is just that which sets the genius of an individual or of a people free.

And from a literary as well as from a philosophical standpoint we find "Social Forces in German Literature" a successful book. The Preface shows the author over-conscious of himself as a foreigner; the style of his book he expects to betray him; and betray him it does without question; but his English readers have very little, if anything, to complain of. He is the foreigner still, yet his nationality is never obtrusive. In him it has adapted, without in any sense subordinating or sacrificing itself. He shows himself to have won the right to put his book in English.

As regards the interpretation of literature, finally, while this book, that we find so good, is in no sense an innovation, yet in a form that puts it in reach of everybody it cannot but have a wide and most wholesome influence. It is likely to be extensively read and it will, we feel sure, be much used in schools and colleges, and in consequence literary criticism will get a new lease of life, being freed somewhat from the darkness of formal rhetoric and traditional canons. Some teachers, it is true, may be badly shocked to be reminded that there are such things as "social forces" in literature, but who can be sorry if they are?

"George Fox"

By Thomas Hodgkin, D.C.L. Houghton, Mifflin & Co.

IN HIS LIFE of George Fox, Mr. Hodgkin does not go into the origin of the Society of Friends nor discuss the question as to how far Fox's system was peculiar to himself and how far it was borrowed from other sects, especially the Baptists and Mennonites. His narrative is a plain, straightforward collocation of facts, with an intelligent discrimination and, on the whole, a fair interpretation of episodes and movements during the time of the Commonwealth and Restoration. The future Quaker apostle was born in July 1624. His father was a Christian and a weaver; his mother was of the stock of martyrs. Born in the generation that saw Blaise Pascal, John Dryden and John Locke, and between the time of John Milton and Sir Isaac Newton, young George Fox dwelt in a sphere apart, very little influenced by the thought, philosophical, poetical or political, of the men of his stirring generation. As with Bunyan, so with Fox; the Bible was his only library. The herdsman-prophet Amos had more influence upon his mind than had William Shakespeare. When he began to be seen, at about twenty-five years of age, he was "a

personable man," who dressed in leather because such clothing was strong and needed but little mending or repairing. George Fox believed himself commissioned to proclaim, first and foremost, the doctrine of the Inward Light, which meant that Christ had died for all men and was a propitiation for all, and enlightened all men and women with his divine and saving light; and that none could be a true believer who did not believe in it. The necessary consequence of this doctrine was the disuse of sacraments, the abandonment of a liturgy, silent worship and an unpaid ministry. After this fundamental doctrine, followed that of Christian perfection, the forbidding of judicial as well as profane swearing, "hat worship" and the unlawfulness of war. It is quite probable that in Fox's teachings, the only two points of practice which brought the Quakers into collision with the authorities and caused them to spend so many years in the detestable prisons of seventeenth-century England, were their scruples about oaths and "hat worship." A curious side-light is thrown on this last point in the pictures of the trial of King Charles I., where both the royal prisoner and his judges are seen asserting their dignity by wearing their hats, while the clerks of the court are the only persons who are happily free from the ugly encumbrance. The biographer tells with marvelous knowledge of details the story of Fox's preaching and of his imprisonments, which were many; for, like so many writers of the Old and New Testament library, Fox was a convict often, though a criminal never. His visit to America and his closing years have with us a special interest.

There is a frontispiece picture and a good index. This book is to be heartily welcomed by those who know, as it ought to be by those who do not know, how powerfully the Friends have leavened American public opinion and helped to make history.

A New Version of Renan's "Jesus"*"Life of Jesus." By Ernest Renan. Roberts Bros.*

THIS NEW TRANSLATION is based upon the twenty-third and final French edition. In his note at the beginning the editor, Mr. Joseph Henry Allen, says:—"In this revised version of what is widely recognized as the one great literary monument of a century of New Testament criticism, the two best-known English translations have been freely used, while nearly every sentence has been recast, and the whole has been scrupulously weighed, phrase by phrase, with the original." The result of this care is probably as satisfactory as any version can be unless it is the work of an inspired translator. Smoothness has been achieved as well as accuracy, and at its best one almost forgets that the book was written in French. The language seems to be more involved and complicated than in the original, but he would be a great man who could achieve in English the exquisite lucidity of Renan's style. The trend of his mind is evident through this denser medium, the beauty of his thought, and sometimes even the delicate subtlety of its expression. And this is much. The French alone can give the finer touches, the rhythm, the symmetry, the poetic simplicity. The work of the editor is carefully and thoroughly done. The Scripture references have been verified, necessary additions have been made to the notes, and "attention has been called to several points of recent criticism which appear to qualify the author's judgment." The book is prefaced with a brief biography of Renan and followed by an index which should have been more complete. Renan's reply to his critics, published as a preface to the thirteenth edition, is also given. It is a justification of a work which needed no justification, for the author's treatment of his subject is essentially reverential. His attitude throughout is summed up in this quotation from the preface:—"Religions are false when they attempt to prove the infinite, to define it, to incarnate it (if I may so speak); but they are true when they affirm it." The greatest errors they import into that affirmation are nothing compared to the value of the truth which they proclaim." It is truth which Renan seeks, and in his pursuit of it he makes us feel and understand the wonderful beauty and majesty of the character of Jesus.

Dr. Rolfe's "Shakespeare the Boy"

OF THE "SEVEN AGES" of man, the second one is that here described by Dr. William Rolfe, with Stratford and the boy Shakespeare as the central figures. Read in *The Youth's Companion* two years ago, some of these papers were very delightful. Now enlarged to thrice their size and with a new chapter on holidays, festivals, fairs, etc., and made into a book rich with notes and pictures, they have a volume that is at once attractive to the eye and pleasing to read. Despite the fact that we know so very little that is certain about Shakespeare's real life, it is very

pleasant to have brought together, by so scholarly and discriminating a writer, pretty much all that can be learned about the supposed environment of the boy who became the myriad-minded man. Felicitously Dr. Rolfe has correlated the allusions and references in Shakespeare's plays, with the persons, customs and scenes, around Stratford and along Avon stream. Though it is possible that our boys will not read about their wonderful fellow, whose ideal picture as frontispiece is as charming as are several others made specially for the volume, yet this is a very welcome work. It is sure to be read by the elders who delight in the only undying king of all speakers of the English tongue. (Harper & Bros.)

"The New World"

IN *The New World* for September, Prof. Josiah Royce, after analyzing "that extremely complex product of tradition, the Christian conception of God" (which he derives from Hebrew, Grecian and Hindoo sources), writes with charm of "Browning's Theism." How the mighty poet suggests and illustrates the reconciliation of Love and Power is here told in a way to delight the lover of Browning's metrical metaphysics. Dean Hodges of our Cambridge discusses "The Problem of the Divided Church." Seeing in coöperation and the federation of churches a good temporary remedy for existing evils, he hopes for ultimate church unity. "Renan, After Thirty Years," by Dr. E. H. Hall of Brookline, is a fine literary appreciation of the great French scholar as well as a strong plea for his value as a historian. A certain timeliness makes Edwin A. Grosvenor's "Glimpse of the Eastern Orthodox Church" interesting. The Rev. Charles F. Dole of Jamaica Plain (for though the editor dwells in Meadville, Pa., this is a "Boston-and-vicinity" number) arraigns "The Christocentric Theology." "The Present Relation Between Science and Religion," on the whole, reports progress. Extremely brilliant as a specimen of critical dissection is the English Dr. Edwin A. Abbott's study of "The Raising of the Dead in the Synoptic Gospels." There is a concise and luminous narrative, with spicy comment, of "The Education Controversy in England"; which, resulting in nominal success for the State Churchmen, seems to have forged a whole row of coffin nails for the approaching burial of the "Establishment." The Rev. James T. Bixby, discussing "Jainism and Its Founder," shows how well this phase of thought prepared the way for the nobler cult, Buddhism. A half-hundred pages of book-reviews by specialists complete this feast for scholar, preacher and lay reader.

The Lounger

I HARDLY KNOW whether to be glad or sorry that I did not meet Mr. du Maurier when I was last in London. Perhaps if I had met him, I would have a keener sense of loss. As it is, I regret his untimely death most deeply, for, as thousands of others have done, I had learned to regard him as a friend through his work. It was not "Trilby" that introduced Mr. du Maurier to me, but his contributions to *Punch*, which I have known almost from the beginning. *Punch* without du Maurier will be flat, stale and unprofitable. There is no one to take his place in the pages of that weekly, any more than there is anyone who can give us Peter Ibbetsons and Trilbys and Barty Josselins.

* * *

A FEW WEEKS AGO I visited in Paris some of the scenes in the Latin Quarter made familiar by "Trilby." Du Maurier does not give the exact localities, but, by the exercise of a little ingenuity, one can readily discover the building in which the Three Musketeers of the Brush had their studio, though the place has changed very much since then. There are still, however, certain landmarks that identify it. A young friend of mine, a Harvard undergraduate, located during the summer almost every spot alluded to in "Trilby," and nothing gave him more pleasure than showing these literary landmarks to his friends.

* * *

MR. DU MAURIER did not live long to enjoy his wealth and fame. He had barely moved into his new residence, No. 17 Oxford Square, London, when his last illness began. Grove House, Hampstead, where all his novels were written, was a long way from the centre of London. Though it has a delightful society of its own, Hampstead is so far from the theatres, picture-galleries and clubs, that a man thinks twice before he braves the horrors of the Underground for the sake of an evening's pleasure. Mr. du Maurier lived there for a number of years, partly because

he liked the lovely country within such easy reach, and partly because he could have a better house there for the money than in London. When "Trilby" came and made him rich, he packed his belongings and moved into a house within a short walk of Hyde Park and Kensington Gardens. There he expected to enjoy himself in his mellow age within easy reach of his friends, but Fate willed it otherwise. The house in Oxford Square is a big one and stands on a corner. It is not much to look at from the outside, which is not unusual with English houses, but inside it is comfort and cosiness themselves. I have by me as I write a letter

June 30. '96

17, OXFORD SQUARE, W.

Dear Madam,

I much regret to have
caused you disappointment,
but as I wrote you at part,
I am too busy this year to
undertake any further work.

During the drawing you
suggested, should you see fit
to renew your proposal next
year, I shall receive my best
consideration. I remain

Yours very truly

Jacques du Maurier

Miss Jewell's Sister

written to me by Mr. du Maurier on June 26 last. It is written in his own hand and shows unmistakable signs of impaired sight, though the general character of his writing is there. It is very uneven, and if I did not know who wrote it, I should think that it was the writing of an old and infirm man. I don't suppose that Mr. du Maurier wrote much of "The Martian" with his own hand. The copy that the Messrs. Harper have is type-written.

* * *

I NOTICE THAT there is great stress laid upon the fact that Mr. du Maurier was a writer long before he published a book—in other words, that his training as a writer was going on all the time that he was writing inscriptions to go under his drawings. This is quite true, but were two styles ever more unlike than those displayed by Mr. du Maurier in *Punch* and in his books? His *Punch* style is terseness itself, while nothing could be more diffuse than the style in which his books are written. In *Punch* not a word is wasted, while in his books there are enough superfluous words to make another volume.

* * *

I WONDER what the writer of the *Tribune's* literary notes has against Mr. J. M. Barrie. He never sees the Scotchman's head without hitting it a whack. Sunday before last it was about the name given to the new edition of his books, and last Sunday it was because this same edition was printed on good paper. In the "elaboration of these new volumes," the writer of the paragraph thinks, there is a hint that his publishers are trying to make Mr. Barrie "a classic before his time"—"It would seem unkind were the books not so well made that just as books—whether

Barrie's or not—it is hard to find fault with them. Purely as literature the contents of the volumes fail to support all this magnificence."

THIS IS THE first time that I have seen anyone try to discourage fine printing and the making of handsome books. If the Messrs. Scribner had made a gaudy, vulgar set of books, they might expect criticism of their work, or if they had loaded the books down with gorgeous bindings and eccentric type; but when the volumes are severely simple, when their only claim to "pretentiousness" is that they are printed in large clear type on good white paper and bound in a plain binding, I should think that any man, or woman either for that matter, who cared at all for books would be only too grateful and not quarrel with the publisher for trying by such means to make his author a classic. If fine bindings can make classic writers, then the more classics the publishers create, the better I for one shall be pleased.

THE BOSTON ART commissioners who rejected Mr. MacMonnies's *Bacchante* for the Public Library certainly had the courage of their convictions. That it took courage to decline the gift of



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MR. MACMONNIES'S *BACCHANTE*

one of the finest statues made in recent years by an American sculptor, no one will deny. It was not, they say, because the statue is nude that they declined it, but because it celebrates inebriety. This does not seem to me much more enlightened than if they had rejected it on the other ground. I do not think that anyone who saw this *Bacchante* standing in the Public Library would stop to say to himself:—"I must turn my head away, for this statue is an offense to morals; it glorifies strong drink and therefore it is a dangerous and wicked thing." On the contrary, I believe that anyone who saw it would say:—"Here is a beautiful work of art; it is worthy to be placed in this beautiful build-

ing, and it is an honor to America that it should have been made by an American." According to the reasoning of these commissioners, the Tower of London should be torn down because the little princes were murdered there. I hope that Mr. McKim will give the statue to the Metropolitan Museum of Art now, and see if it does not find quick acceptance there.

SO PHIL MAY is to succeed George du Maurier in the pages of *Punch*. The position is certainly not offered to him because his work resembles that of the inventor of Mrs. Ponsonby de



Tompkins. It could not be less like it. Indeed, it is as unlike it as the drawings of the amusing Mr. Woolf are unlike those of the elegant Mr. Gibson. On the other hand, Mr. May is the cleverest of the English character draughtsmen. He is a wonderful fellow in his way, though I cannot go so far as Mr. Whistler in my admiration for his work. All of Mr. May's drawings are not of the "gutter-snipe" order. In his annuals he shows a wider range and a remarkable cleverness in characterization. The responsibility of his new position may tone down a certain exuberance; then, he is young—only thirty-two,—and youth is adaptable.

New-grove House, Mr. du Maurier's old Hampstead home, situated on the very top of the heath, has been taken by the well-known philanthropist, Miss Mocatta, and has been converted by her into a girls' orphanage. Mr. du Maurier occupied this villa for close on a dozen years, and it was here that he wrote both "*Peter Ibbetson*" and "*Trilby*." Several of the characters in these books are believed to have been drawn by the author from some of his Hampstead neighbors.

ALL WHO ARE interested in literature, particularly fiction, know the work of Mrs. Margaret L. Woods, the author of "*A Village Tragedy*" and "*Esther Vanhomrigh*," both of which are published by the Macmillan Co. Little, however, is known of the personality of the author. I learn from a writer in the London *Daily Mail* that she is the daughter of Dean Bradley of Westminster, and the wife of Dr. Woods, the President of Trinity College, Oxford. Mrs. Woods shrinks from publicity of any sort, and for this reason very little has been published about her; and some of that little is not quite true. It is said, among other things, that she is an invalid—this to account for the very small number of books that she has written. While she is far from being a strong woman, she is also far from being an invalid. She is the mother of a family and leads a particularly busy life. It is to be regretted that she does not write more, as her books are so much better worth reading than those of many more prolific writers.

London Letter

IN THESE DAYS of literary paraphrasy, when the heart of eve y writer is laid bare to the retailer of titbits, it requires some ingenuity to keep up an incognito. Often, of course, no attempt is made; a pseudonym is adopted to create discussion, and, when the time is ripe, the author himself discloses his identity in the paragraph of inspiration. At other times the truth is out through an accident. I believe it is a fact that the author of "*An Englishman in Paris*" was first identified with Mr. A. D. Vandam through the medium of an editor's visit to his dentist. While the unfortunate editor was resting between applications of the forceps, his tormentor, anxious to divert him, whispered that there was lodging in the same house a writer who was being much talked about just then—the author, in fact, of "*An Englishman in Paris*." The editor, wily after his kind, showed but little sign of interest, but no sooner was the operation concluded, than he slipped upstairs and confronted Mr. Vandam in his flat. The result was an article in the next number of a well-known review. However, Mr. Vandam, entertaining subject though he be, is not the source of this desultory paragraph. I am more interested just now in another writer, who has just issued another book, and concerning whose individuality there is continual question. Not even Junius himself is more sheltered from observation.

Who, then, is Mr. C. E. Raimond, that all the publishing swains do thus conceal him? This is now his third or fourth book, to say nothing of short stories in the magazines; and not even Dr. Robertson Nicoll has given us his inevitable portrait in *The Bookman*. It is generally conceded that the name is a pseudonym;

but what the real name may be—who knows? It is even whispered that the editors who print his work, nay, even the very publishers who pay him royalties, are kept in the dark, and send their proofs and cheques, misdirected to other middlemen. And why this secrecy? Is there a crime in authorship? Is not "Below the Salt," despite an occasional lapse in taste, a sufficiently self-respecting piece of work to merit a confession? I must admit that the shrinking modesty of Mr. C. E. Raimond seems to me almost morbid. Let him come forward and acknowledge his work like a man. In many quarters he will not lack a welcome.

The death of Mr. Fred Barnard, most pitiful in its circumstances, removes an artist of a good, straightforward school, free from affectation, and full of humor. His illustrations to Dickens are well known; but they deserve an even wider public. Very cleverly, with admirable judgment, he pruned the eccentricities of Cruikshank and Leech; and, while preserving the main features of their Pecksniffs or Cartons, made of them portraits instead of caricatures. He did a great service to Dickens in this respect; for, delicious as the original pictures are, their exaggeration helped to emphasize the very qualities in Dickens which an artist should have sought to conceal. They accentuated his mannerisms and made his absurdities more absurd. Barnard's work, still full of humor, still instinct with the spirit of the author, was of a truer, subtler touch; and, as long as "A Tale of Two Cities" is read, his picture of its martyred hero will remain in the memory of its readers.

It is said that Mme. Sarah Grand has almost finished her new novel, the first which she has written since the phenomenal success of "The Heavenly Twins." Her health for many months has been very indifferent, and she has many times been obliged to set aside writing altogether; but those who have read so much of her manuscript as is ready declare that it is admirably good, and that the book has every appearance of being as great a success as its immediate predecessor. It is also reported that Mme. Grand attributes her return to health very largely to the exercise she gets upon her bicycle—a deity the list of whose votaries would now include almost every man and woman of letters in London.

Within a fortnight's time we are to have the last series of Mr. Austin Dobson's "Eighteenth Century Vignettes," to which line of literature he has given an almost undivided attention during the last three years. Everyone will be sorry that he should have reached a milestone upon his pleasant and fragrant path; but there is always the hope that the poet of "Proverbs in Porcelain," may yet find time and inclination to add to his store of verse. For some years Mr. Dobson's Muse has been very shy, even on "London stones," but the fresh vigor of his recent verses upon Dr. Johnson is sufficient evidence that his natural force and native taste are still unabated. After so much hard work in prose, will he not once more refresh himself and us by the green pastures of poetry? May not his next year's volume be a new collection of fables of literature and art?

From the sudden rush made upon "The Compleat Angler," one would imagine that publishers had but just discovered the virtues of that immortal work. Mr. John Lane is even now occupied in producing an edition in parts, edited by Mr. Richard Le Gallienne (whom, by the way, I shrewdly suspect to be no fisherman), and another house announces the same work in single-volume form, prefaced by a writer who is known to boast no little skill in throwing a fly—the versatile Mr. Andrew Lang. Both editions are illustrated: Mr. Lane's by Mr. E. H. New, the other gentleman's by Mr. E. J. Sullivan; and both artists, in widely different ways, have abundant facility with the pencil.

It is reported in the financial papers that the proprietors of *The Illustrated London News*, which has hitherto been a company consolidated among a few private persons, contemplate the idea of offering a limited number of their shares to the general public. In this world nothing is safe, and in journalism there is less stability than elsewhere; yet it is difficult to imagine a sounder investment than the leading illustrated weekly paper. Indeed, this is a very favorable moment for illustrated papers; and I understand that *Black and White* will shortly declare its first satisfactory dividend. That this is largely due to the wisdom of Mr. J. N. Dunn, the editor, nobody doubts; but the circumstances of the time may well have helped him. Nowadays, when nobody akes the trouble to read, people must at least look at pictures; and the sale for the weekly "pictorials" is still increasing. No doubt the editor of the future will dispense with letter press altogether.

LONDON, 2 Oct. 1896.

ARTHUR WAUGH.

The Archbishop of Canterbury

BY THE DEATH of the Right Hon. and Most Rev. Edward White Benson, Archbishop of Canterbury and Primate of All England, a dignified and impressive figure is removed from the Anglican hierarchy and added to the long list of nearly a hundred prelates who have sat in the seat of the far-off St. Augustine. Born in 1829 and educated at King Edward's School, Birmingham, and Trinity College, Cambridge, he had a distinguished academic course, and soon entered on the educational career which has given in the past so many bishops to the Bench. As Fellow of his college, as Master at Rugby, and finally (from 1858 to 1872) moulding the destinies of a new public school and raising Wellington to an honorable position among its older competitors, it was his to train many a man who has played a part in the history of England. A story of his Cambridge days gives an idea of his quick insight and practical commonsense. Bidding farewell to a brilliant pupil who was just leaving the University, he gave this parting counsel:—"My dear fellow, whatever you do, don't try to do a great work."

When, in 1876, the diocese of Exeter was divided by the erection of the see of Truro, Dr. Benson was nominated by Lord Beaconsfield for the new post, and for five years administered a peculiarly difficult field with great tact and judgment. It may be permitted to one who saw him there to recall the impression made by the delightful home life at Kenwyn, the modest episcopal residence—the dignified Bishop in his purple cassock, the great shaggy dog at his feet, and the tall, graceful boys who have since made names for themselves in literature. In 1882, this time on the recommendation of the old friend whose guest he was when death came to him, he was called to a wider and more arduous responsibility by his elevation to the Primacy in succession to Dr. Tait. In this lofty place he won the respect of all—though, naturally enough, he did not succeed in pleasing all. Identified as he had been more or less with the High Church party, he did not as Archbishop, with a duty to every class in his flock, give it that unequalled support for which it hoped; while the extreme Evangelicals found him far too "sacerdotal" to win their approval. Yet he was consistently opposed to doctrines and claims distinctively Roman, and originated one phrase—"the Italian Mission,"—which has since been often used by ardent Anglicans to describe the Roman Catholic body in England.

His literary work is almost entirely in the line of sermons and charges; but these, by luminous thought and by a peculiarly smooth and graceful style, merit much more than an ephemeral existence. His impressive personality, and the judicial balance which made him so admirable a presiding officer, will be sadly missed when the bishops of his communion assemble next year for the Lambeth Conference.

The Drama

"A Florida Enchantment"

IT WAS a very poor compliment that Mr. A. C. Gunter paid to the taste and intelligence of the average New York audience when he produced such a silly and vulgar piece as "A Florida Enchantment" at Hoyt's Theatre, on Monday evening. In some respects this was, perhaps, the worst play ever produced in this city—a most evil distinction, won not only by the abominable nature of its motive and apparent purpose, but by the extraordinary, almost inconceivable, slovenliness and general foolishness of its construction. It is amazing that a writer with even the smallest modicum of theatrical experience should not have foreseen and shunned the inevitable difficulties in the way of treating such a subject as a sudden change of sex on the part of a heroine—difficulties wholly independent of the radical absurdity of the proposition. They might be avoided, possibly, by an adroit playwright possessing genuine wit, innate refinement and delicate imagination, but the task proved to be entirely beyond the limits of the coarse and clumsy prentice work of Mr. Gunter. Instead of avoiding causes of offense, it almost might be imagined that he had sought for them, so grossly and persistently did his characters disregard the ordinary proprieties of life. But the stupidity and dreariness of the whole affair were even more conspicuous than the vulgarity of it, and the audience witnessed the exhibition, or so much of it as they could endure, with mingled shame and amazement. That such stuff could have been presented at all in a respectable house is a sad illustration of the depths to which some of our theatres have fallen under the prevailing system of ignorant and speculative management.

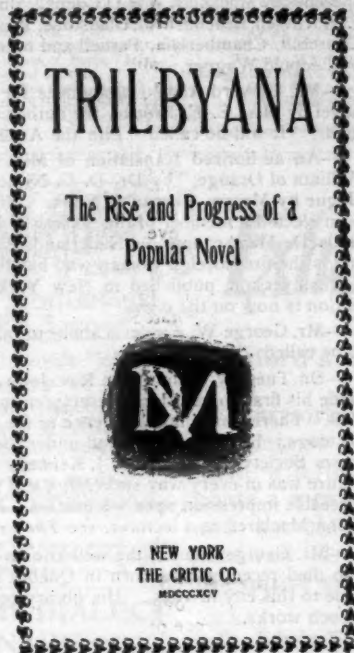
"The Cherry-Pickers"

THIS NEW romantic melodrama by Joseph Arthur, which was played for the first time in this city in the Fourteenth Street Theatre, on Monday evening, is worth a word of notice. It is by no means remarkable for literary or dramatic excellence in the higher sense of the word, but shows some originality of ideas, is more or less ingenious and interesting, and perfectly clean. These are merits which are not to be despised in these degenerate days, and they are made more attractive by the addition of picturesque costumes and scenery.

"Trilbyana"

THE PHENOMENAL SUCCESS of "Trilby" in book-form and on the stage led the editors of *The Critic* to collect from the pages of their paper the items of interest regarding the work published there from week to week, and to issue them in pamphlet-form, together with many new bits of information. This is what *The Sketch* said in an article accompanying a reduced facsimile reproduction of the title-page:—

The trail of Trilby has for some time been over everything American, and the supremacy of Mr. Du Maurier's heroine in England is probably to be completed by Mr. Beerbohm Tree's production of the stage version of her story, unless Miss Dorothea Baird's admirers are much mistaken. I reproduce the title-page of a small volume devoted to the Trilby cult in America. The pamphlet contains an account of the novel and its author, of its stage-history, of the passage of arms between Mr. Du Maurier and Mr. Whistler, and of the various entertainments in the form of concerts, tableaux, burlesques, and even pulpit sermons, which have been inspired by Trilby's triumphal march. Even sausages, it seems, are named after her!



The Fine Arts

Art Notes

IN THE course of a lecture in the Fogg Art Museum at Harvard, Prof. Charles Eliot Norton expressed himself forcibly regarding its artistic and acoustic shortcomings. Enlarging on the subject, he said:—"We have not yet reached the state where such a grand institution as Harvard is not ridiculed because of its architecture. There is nothing in the College yard to indicate that architecture is recognized here as an art. * * * This room is quite as unsatisfactory in every respect as is every other lecture-room in the College buildings. Here lies one duty of the graduates and of you undergraduates of the College, to remove this impediment and, by your influence, to elevate this art now so low in the stage of civilization."

—The Executive Committee of the Municipal Art Society will meet early in November to discuss its plans for the coming year. Last year, it will be remembered, it decorated the Oyer and Terminer Courtroom in the new Criminal Courts building; this year

it has undertaken the Richard M. Hunt memorial; and in 1897, we suppose, it will hold a competition for the decoration of some other public building or the erection of another monument.

—The contest for the presidency of the Royal Academy rests between Messrs. Edward J. Poynter, William Q. Orchardson and Val Prinsep. Messrs. P. H. Calderon, Marcus Stone, Luke Fildes, Frank Dicksee, George F. Watts and Briton Rivière are debarred by ill-health.

—Sir John Millais left a fortune of a quarter of a million sterling. The average sum received by him for his 300 pictures was 1000*l*.

—Acting Attorney-General Whitney has rendered an opinion in which he holds that the importation of foreign-made chromos not copyrighted, which are copies of foreign paintings copyrighted in the United States, is legal. This proviso, he says, cannot be read so as to include in its application chromos protected merely by the copyright of the painting.

Education

THE PROGRAM for the sesquicentennial of Princeton College (Oct. 21-23) has been completed. The first day will be devoted to the reception of delegates and guests; the second day will be alumni and student day, the orator and the poet of the occasion (in Alexander Hall) being Prof. Woodrow Wilson and the Rev. Henry J. van Dyke respectively. In the afternoon there will be a football game on the University athletic field between Princeton and the University of Virginia. In the evening there will be a torchlight procession of over 2000 alumni and undergraduates, to be reviewed by President Cleveland. The evening will be closed with the singing of college songs on the steps of Nassau Hall, which will be brilliantly illuminated. On Oct. 23, the anniversary day proper, will take place the academic procession, including President Cleveland, the recipients of honorary degrees, delegates and trustees and the faculties of the University and theological seminary. The exercises celebrating the sesquicentennial will be held in Alexander Hall. At this time the University title will be announced and also those gifts which have made the change to a university possible. In the afternoon there will be a reception to President and Mrs. Cleveland at President Patton's house. In the evening a dinner will be given for the guests by the University authorities, and there will be a glee club concert in Alexander Hall.

Dr. Wilhelm Dörpfeld will deliver a course of lectures at Harvard, under the auspices of the Harvard Classical Club, as follows: Oct. 12, "Troy"; Oct. 13, "Olympia"; Oct. 15, "The Acropolis of Athens"; Oct. 16, "Tiryns and Mycenae"; Oct. 19, "The Theatre in Athens"; Oct. 20, "The Doric Temple."

Within the next two months Prof. Charles Eliot Norton will deliver a eulogy on the late ex-Gov. William E. Russell, at a memorial meeting to be held in Sanders Theatre, Harvard University.

The Overseers of Harvard College have received a protest against the plan suggested by the Committee on English Composition and Rhetoric, to "publish the papers of all the candidates presenting themselves for admission to college from some one or two particular schools or academies, the Boston Latin school, for instance, and Mr. Nobles, or Messrs. Browne & Nichols, and the Roxbury Latin, thus at once bringing into contrast the methods pursued and results achieved in those schools." This protest is signed by the principals of the schools named, who contend that "such a comparison would establish a dangerous precedent, and is a new departure for Harvard College, which has been scrupulously careful in the past to treat all fitting schools alike"; and that "sight translations from Latin, Greek, French or German, made in a limited time under a great nervous strain, are not evidence of a candidate's general ability or inability to write good English."

Miss Helen Kellar, the sixteen-year-old girl, who is blind, deaf and dumb, has passed her examination to enter the Harvard Annex, and will enter Radcliffe College. The extraordinary thing about her examination is that it was passed without any preparation on her part, and was far ahead of the average.

The opening of Phelps Hall at Yale took place in Battell Chapel in the evening of Oct. 9. Prof. Basil L. Gildersleeve of Johns Hopkins University delivered an address on "Classical Philology in America"; the other speakers were Profs. Tracy, Peck and Williams. The ceremony included, also, the opening of the library and rooms of the Yale Classical Club in the Hall. Among the guests invited to the reception given by the Club were President Gilman of Johns Hopkins, Messrs. Edmund Clarence Sted-

man and William Hayes Ward, Mrs. Irvine, President of Wellesley, Profs. Charles Eliot Norton, J. H. Thayer and F. D. Allen of Harvard, Profs. Ware, Price, Perry, Egbert and Wheeler of Columbia, Prof. Sloane of Princeton and Miss Leads, professor at Vassar.

Mr. J. Montgomery Sears, Yale, '77, has purchased the library of the late Prof. Ernst Curtius of Berlin, and presented it to the classical department of Yale University.

Dr. D. K. Pearsons of Chicago has given \$40,000 towards the rebuilding of the edifices destroyed by the fire at Mount Holyoke College.

Mr. Percival Lowell will make his observations of Mars during the coming winter from the top of Guadalupe Hill, near the City of Mexico, with a new, twenty-four-inch telescope, made for him by the Clarks. The new site is only 250 feet higher (7500 feet) than that at Flagstaff, Ariz., but the climatic conditions of Mexico are more favorable for winter work.

Mr. Frederic Bancroft of Washington has been appointed to a professorial lectureship in the Department of History of the University of Chicago for the winter quarter.

Messrs. Silver, Burdett & Co. announce "A Collection of Patriotic, Occasional, College and Devotional Songs," compiled by Charles W. Johnson, with an introductory chapter on music in schools, by Leonard B. Marshall. The volume will contain a group of new songs by the late Dr. Samuel Francis Smith, first published last year as "Poems of Home and Country."

In his address on Founders' Day at Lehigh University, on Oct. 8, Mr. John H. Converse of Philadelphia spoke of the educational work done by Asa Gray in establishing the University.

Notes

HERBERT SPENCER has completed his life-work with the volume on "The Principles of Sociology." He is now seventy years old, and has been engaged upon this work for thirty-six years, notwithstanding the fact that he has been an invalid for the greater part of his life. This last volume will be published by the Messrs. Appleton early in November.

—We hear that the first edition of Mr. Kipling's volume of verse, "The Seven Seas," will reach 20,000 copies. Who says that poetry is a drug in the market?

—Among Messrs. D. Appleton & Co.'s additional autumn announcements is a series of Stories from American History, in which each state is treated by a resident author of distinction. The first volume will be "New Jersey," by Frank R. Stockton, and the second "Georgia," by Joel Chandler Harris. Each volume will be elaborately illustrated.

—Besides the letters that he has written to the publishers of "The Reds of the Midi," Mr. Gladstone has written a long one to M. Félix Gras himself, all in French. Mrs. Janvier has made a translation of this letter, which will be printed as an introduction to the new edition of the "Reds," which the Messrs. Appleton have in press.

—The publication of "Sir George Tressady" in the columns of a magazine has evidently not tended to decrease its sales in book-form. The first edition, which was as large as the first edition of "Marcella," was sold out at once and another sent hurrying through the press.

—Mr. Henry James's new story, "The Other House," has proved so successful that the Macmillan Co. has sold all the first edition and has a second nearly ready. This is something new for Mr. James's books, which, while they are highly appreciated by the few, are caviare to the many. We are glad to notice this awakening on the part of the public.

—The rumor reaches us from England that Mme. Sarah Grand's new novel will be a sort of feminine "Tom Jones." This is a rather terrifying announcement.

—It is said of "The Grey Man," Mr. Crockett's new story, just published by the Messrs. Harper, that it is founded on fact, that the terrible story of Sawny Bean is a well-known legend, and that the novelist has practically taken no liberties with the original.

—Messrs. Harper & Bros. will publish on Oct. 20 "Impressions and Experiences," by W. D. Howells; "Limitations," a novel, by E. F. Benson; "A Rebellious Heroine," by John Kendrick Bangs; "Green Fire," a romance, by Fiona Macleod; and a new edition of "Under the Greenwood Tree," by Thomas Hardy.

—The publication of Elizabeth Stuart Phelps's "Chapters from a Life" has been postponed by Messrs. Houghton, Mifflin & Co. to an early date in November.

—Messrs. Houghton, Mifflin & Co. have just published "A Year in the Fields," by John Burroughs, with illustrations by Clifton Johnson; "Judith and Holofernes," a poem, by Thomas Bailey Aldrich; "Christianity and Social Problems," by Lyman Abbott; "The Story of Aaron, So-called, the Son of Ben Ali," a sequel to "Little Mr. Thimblefinger," by Joel Chandler Harris; "A Little Girl of Long Ago," by Eliza Orne White; "Kindergarten Principles," by Kate Douglas Wiggin and Nora Archibald Smith, being the third and last volume of "The Republic of Childhood"; a new edition of M. F. Sweetser's "Artist Biographies," in seven volumes; and "Christine Rochefort," by Helen Choate Prince, in the Riverside Paper Series.

—Messrs. Longmans, Green & Co. announce a new Christmas book by Mr. Andrew Lang, to be called "The Animal Story Book." The same firm has in press a new book by the late William Morris, called "The Well at the World's End."

—Messrs. Henry Holt & Co. will publish at once a collection of twenty-three "Modern Political Orations" delivered in England, beginning with Lord Brougham's on Negro Emancipation (1837), and concluding with John Morley's on Home Rule, and including speeches by Macaulay, Fox, O'Connell, Bulwer Lytton, John Bright, Earl Russell, Beaconsfield, Gladstone, Bradlaugh, Justin McCarthy, Churchill, Chamberlain, Parnell and others. The book is edited by Leopold Wagner.

—Mr. Edward Arnold announces for early publication a new novel by Miss E. F. Brooke, the author of "A Superfluous Woman." It will be called "Life the Accuser."

—An authorized translation of Miss Ruth Putnam's "Life of William of Orange," by Dr. D. C. Nijhoff, is being issued in the Hague by Messrs. Loman & Funk. Miss Putnam has recently been elected a member of the Society of Literature of the Netherlands (De Maatschappij der Nederlandsche Letterkunde te Leiden), and is the first foreign woman who has been so honored. Of the English version, published in New York and London, a second edition is now on the press.

—Mr. George W. Cable is about to publish a literary monthly, to be called *The Symposium*.

—On Tuesday evening the Rev. John Watson (Ian Maclaren) made his first appearance as a lecturer in New York, at Carnegie Hall. There was a large audience in the seats, and a large one on the stage. Dr. Watson lectured under the auspices of the St. Andrews Society, of which Mr. J. Kennedy Tod is President. The lecture was in every way successful, and Dr. Watson made a most agreeable impression upon his hearers. For a detailed description of Ian Maclaren as a lecturer, see *The Critic* of October 10.

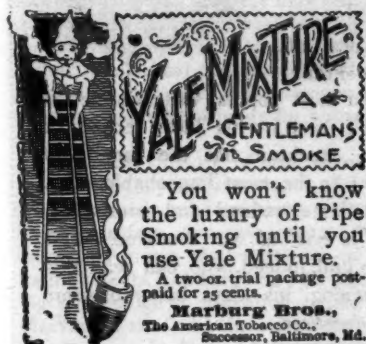
—Mr. George Benoit, the well-known bibliophile of this city, who died recently, was born in Quebec fifty-five years ago, and came to this city in 1855. His library consisted of about 15,000 French works.

Publications Received

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| "Allen" The Majesty of Man. \$1.25. | Dodd, Mead & Co. |
| Allen and Greenough's Shorter Latin Grammar. \$1.05. | Ginn & Co. |
| Amici, E. de Constantinople. \$2.25. | G. P. Putnam's Sons. |
| A draws, Charles M. Historical Development of Modern Europe. \$2.50. | G. P. Putnam's Sons. |
| Barr, Amelia E. A Knight of the Nets. \$1.25. | Dodd, Mead & Co. |
| Barrie, J. M. A Window in Thrums. \$2. | Dodd, Mead & Co. |
| Barry, J. D. The Intriguers. \$1. | D. Appleton & Co. |
| Bartow, Annie K. The Sign of the North Star. 50c. | Thomas Whittaker. |
| Beattie, H. S. Joshua Wray. 50c. | Amer. Pubs. Corporation. |
| Binet, A. Alterations of Personality. Tr. by H. G. Baldwin. \$2. | D. Appleton & Co. |
| Bolander, Gaston. The Country of Horace and Virgil. \$2. | G. P. Putnam's Sons. |
| Braine, S. To Tell the King the Sky is Falling. \$1.75. | Charles Scribner's Sons. |
| Brooke, S. A. The Old Testament and Modern Life. \$1.50. | Dodd, Mead & Co. |
| Buchan, John. Musa Pisatrix. \$1.50. | A. C. McClurg & Co. |
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| Cervantes, M. de. Don Quixote. Tr. by John Ormsby. 2 vols. \$3. | T. Y. Crowell & Co. |
| Champany, E. W. Witch Winnie in Holland. \$1.50. | Dodd, Mead & Co. |
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| Cramer, Frank. The Method of Darwin. \$1. | A. C. McClurg & Co. |
| Crockett, S. R. The Gray Man. \$1.50. | Harper & Bros. |
| Crockett, S. R., and Others. Tales of Our Coast. \$1.25. | Dodd, Mead & Co. |
| Curtis, G. W. Little Journeys to the Homes of American Authors: Longfellow | Longfellow |
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Princeton Traditions and Tendencies

SO FEW American universities can boast any considerable age, that an academic birthday such as Princeton is now celebrating in commemoration of the one hundred and fiftieth anniversary of her founding, can scarce fail to awaken interest in our educational circles and in the still wider circle of letters. An occasion such as this suggests a survey of the institution's historical position in the field of philosophy and science, as well as a characterization of the tendencies now rife in the University's life. Such a delineation of Princeton traditions demands some considerable acquaintance with her history; and an accurate estimate of the forces now moulding her intellectual life, necessitates a combination of the qualities of an impartial critic with those of a sympathetic observer. The writer of the present article can scarcely lay claim to the character of the impartial critic, for academic fealty very subtly pervades the mental fibre of a loyal alumnus; and the unbiased portraiture which he is intent upon giving is likely to degenerate into a *confessio amantis*. With so much by way of warning, the attempt will be made to set forth in due order the dominant forces of the past, and to indicate the trend of Princeton's present progress. To many, indeed, the word progress may seem inept with reference to the University's intellectual leanings, for, justly or unjustly, the name Princeton is supposed to be synonymous with the stiffest intellectual conservatism—a reputation, by the way, somewhat unique in our American intellectual life. But of this the reader must judge for himself after a fair hearing of the case.

The early history of our oldest American universities shows that they uniformly took their origin in the necessity felt for an educated ministry. Our pre-Revolutionary colleges, therefore, were in essence divinity schools, capable, indeed, of giving the rudiments of academic culture to all their students, but designed with especial reference to imparting a theological education to the clergy. In this respect Harvard, Yale and Princeton were alike. But here the analogy ceases. In Harvard there speedily gathered the forces of that sharp theological controversy, which so early exercised the acumen of Massachusetts divines, at first producing a curious theological mysticism and finally culminating in the liberal theological movement of the first part of the present century. Yale and Princeton arose later than Harvard. They were both situated in newer communities, and were never influenced in like degree as Harvard by the early storms of theological debate. Moreover, when they were approaching to something like maturity, the issues of the day were political rather than religious. Contrary, therefore, to what is commonly imagined, the first distinctive influence exercised by Princeton was political, and not theological. The storm of the Revolution broke upon the land when the College had been founded but thirty years. Prior to that time, the greater portion of her graduates had entered the ministry, but there is no evidence that their theological training had been in any way unique, except in so far as it fitted them for missionary effort in the unsettled regions of the South and West, and as it inclined them to look with favor upon the freer methods of religious activity associated with the name of Whitefield. Jonathan Edwards, indeed, bequeathed to the College the inheritance of his fame. His acceptance of the Presidency was unquestionably due to his sympathy with the militant evangelical spirit of the place, but his administration lasted little more than a month and terminated with his death, so that his direct influence upon Princeton was inconsiderable. Dr. Holmes's famous line to the contrary notwithstanding.

In reality it was John Witherspoon who first indelibly

stamped a distinctive intellectual influence upon Princeton men, and Witherspoon's influence was mainly political. Himself a signer of the Declaration and a member of the Continental Congress, he trained during his long reign of twenty-six years a school of publicists headed by Madison, such as had never existed in America before his day, and which has probably never been equalled in our subsequent history. Of the fifty-five members in the Constitutional Convention, thirty-two were college men. Of these Princeton furnished nine, William and Mary five, Yale four, Harvard three, and Columbia two; various other colleges, mostly in Great Britain, furnished one each. So enduring was the Whig tradition which arose under Witherspoon, that almost half a century thereafter the Trustees in a public address disclaimed on behalf of the College any official political affiliations.

This historic political era was followed by the theological régime. The change in question must be traced to the subsidence of the earlier political ferment in our national life, to the sweeping religious revival in the early years of this century, to the establishment of the Theological Seminary in 1812, and to the powerful line of theologians, like the Hodges and Alexanders, who flourished in this divinity school. The Seminary, however, never had any organic or legal connection with the College. It is still a distinct and separate corporation. But it has furnished the professional training for hundreds of the College graduates, and between the two institutions there have always existed ties of friendship and many common interests. The theological cycle proper may be said to extend from 1812 to 1868, and the force of the theological tradition is still powerful.

The internal work of the College during these years was pursued with diligence and fidelity. The commercial isolation of the town rendered impracticable the foundation of professional schools of law and medicine, and the College contented itself with purely academic work. Its earlier graduates proved sturdy pioneers of learning, and the educational influence of Princeton was perpetuated in the large number of western and southern colleges founded by Princeton men. Even our debt to New England was partly repaid, inasmuch as the first President of Brown University was one of our graduates. Still it must be admitted that the Presidents of the College during this epoch, able and scholarly men as they were, hardly realized the strategic position in our American educational system they occupied, or might have occupied. Intent upon ruling wisely at home, they let slip opportunities of academic conquest which will never return. Among the Faculty, too, at this period there were to be found men of learning and ability, foremost among them all Joseph Henry, whose scientific labors and discoveries in electricity need no exposition here. The history of contemporary Princeton began in 1868 with the advent of Doctor McCosh. He set on foot those far-reaching plans of development which this year have culminated in the formal assumption of the University title. Upon an exposition at the present status of our university life we must here enter somewhat in detail.

First, then of Princeton's attitude in matters theological. To one not prepossessed of a misconception of Princeton, it would be more logical to begin at another point of view, but the persistent identification of the College and the Theological Seminary renders necessary a preliminary explanation at this juncture. There is no chair of theology in the University; so long as the Seminary is in Princeton, the Trustees of the University stand bound to establish no theological foundation. There is no denominational creed taught in the University; there does not exist, nor has there ever existed,

man and William Hayes Ward, Mrs. Irvine, President of Wellesley, Profs. Charles Eliot Norton, J. H. Thayer and F. D. Allen of Harvard, Profs. Ware, Price, Perry, Egbert and Wheeler of Columbia, Prof. Sloane of Princeton and Miss Leads, professor at Vassar.

Mr. J. Montgomery Sears, Yale, '77, has purchased the library of the late Prof. Ernst Curtius of Berlin, and presented it to the classical department of Yale University.

Dr. D. K. Pearsons of Chicago has given \$40,000 towards the rebuilding of the edifices destroyed by the fire at Mount Holyoke College.

Mr. Percival Lowell will make his observations of Mars during the coming winter from the top of Guadalupe Hill, near the City of Mexico, with a new, twenty-four-inch telescope, made for him by the Clarks. The new site is only 250 feet higher (7500 feet) than that at Flagstaff, Ariz., but the climatic conditions of Mexico are more favorable for winter work.

Mr. Frederic Bancroft of Washington has been appointed to a professorial lectureship in the Department of History of the University of Chicago for the winter quarter.

Messrs. Silver, Burdett & Co. announce "A Collection of Patriotic, Occasional, College and Devotional Songs," compiled by Charles W. Johnson, with an introductory chapter on music in schools, by Leonard B. Marshall. The volume will contain a group of new songs by the late Dr. Samuel Francis Smith, first published last year as "Poems of Home and Country."

In his address on Founders' Day at Lehigh University, on Oct. 8, Mr. John H. Converse of Philadelphia spoke of the educational work done by Asa Gray in establishing the University.

Notes

HERBERT SPENCER has completed his life-work with the volume on "The Principles of Sociology." He is now seventy years old, and has been engaged upon this work for thirty-six years, notwithstanding the fact that he has been an invalid for the greater part of his life. This last volume will be published by the Messrs. Appleton early in November.

—We hear that the first edition of Mr. Kipling's volume of verse, "The Seven Seas," will reach 20,000 copies. Who says that poetry is a drug in the market?

—Among Messrs. D. Appleton & Co.'s additional autumn announcements is a series of Stories from American History, in which each state is treated by a resident author of distinction. The first volume will be "New Jersey," by Frank R. Stockton, and the second "Georgia," by Joel Chandler Harris. Each volume will be elaborately illustrated.

—Besides the letters that he has written to the publishers of "The Reds of the Midi," Mr. Gladstone has written a long one to M. Félix Gras himself, all in French. Mrs. Janvier has made a translation of this letter, which will be printed as an introduction to the new edition of the "Reds," which the Messrs. Appleton have in press.

—The publication of "Sir George Treasady" in the columns of a magazine has evidently not tended to decrease its sales in book-form. The first edition, which was as large as the first edition of "Marcella," was sold out at once and another sent hurrying through the press.

—Mr. Henry James's new story, "The Other House," has proved so successful that the Macmillan Co. has sold all the first edition and has a second nearly ready. This is something new for Mr. James's books, which, while they are highly appreciated by the few, are caviare to the many. We are glad to notice this awakening on the part of the public.

—The rumor reaches us from England that Mme. Sarah Grand's new novel will be a sort of feminine "Tom Jones." This is a rather terrifying announcement.

—It is said of "The Grey Man," Mr. Crockett's new story, just published by the Messrs. Harper, that it is founded on fact, that the terrible story of Sawney Bean is a well-known legend, and that the novelist has practically taken no liberties with the original.

—Messrs. Harper & Bros. will publish on Oct. 20 "Impressions and Experiences," by W. D. Howells; "Limitations," a novel, by E. F. Benson; "A Rebellious Heroine," by John Kendrick Bangs; "Green Fire," a romance, by Fiona Macleod; and a new edition of "Under the Greenwood Tree," by Thomas Hardy.

—The publication of Elizabeth Stuart Phelps's "Chapters from a Life" has been postponed by Messrs. Houghton, Mifflin & Co. to an early date in November.

—Messrs. Houghton, Mifflin & Co. have just published "A Year in the Fields," by John Burroughs, with illustrations by Clifton Johnson; "Judith and Holofernes," a poem, by Thomas Bailey Aldrich; "Christianity and Social Problems," by Lyman Abbott; "The Story of Aaron, So-called, the Son of Ben Ali," a sequel to "Little Mr. Thimblefinger," by Joel Chandler Harris; "A Little Girl of Long Ago," by Eliza Orne White; "Kindergarten Principles," by Kate Douglas Wiggin and Nora Archibald Smith, being the third and last volume of "The Republic of Childhood"; a new edition of M. F. Sweetser's "Artist Biographies," in seven volumes; and "Christine Rochefort," by Helen Choate Prince, in the Riverside Paper Series.

—Messrs. Longmans, Green & Co. announce a new Christmas book by Mr. Andrew Lang, to be called "The Animal Story Book." The same firm has in press a new book by the late William Morris, called "The Well at the World's End."

—Messrs. Henry Holt & Co. will publish at once a collection of twenty-three "Modern Political Orations" delivered in England, beginning with Lord Brougham's on Negro Emancipation (1837), and concluding with John Morley's on Home Rule, and including speeches by Macaulay, Fox, O'Connell, Bulwer Lytton, John Bright, Earl Russell, Beaconsfield, Gladstone, Bradlaugh, Justin McCarthy, Churchill, Chamberlain, Parnell and others. The book is edited by Leopold Wagner.

—Mr. Edward Arnold announces for early publication a new novel by Miss E. F. Brooke, the author of "A Superfluous Woman." It will be called "Life the Accuser."

—An authorized translation of Miss Ruth Putnam's "Life of William of Orange," by Dr. D. C. Nijhoff, is being issued in the Hague by Messrs. Loman & Funk. Miss Putnam has recently been elected a member of the Society of Literature of the Netherlands (De Maatschappij der Nederlandsche Letterkunde te Leiden), and is the first foreign woman who has been so honored. Of the English version, published in New York and London, a second edition is now on the press.

—Mr. George W. Cable is about to publish a literary monthly, to be called *The Symposium*.

—On Tuesday evening the Rev. John Watson (Ian Maclaren) made his first appearance as a lecturer in New York, at Carnegie Hall. There was a large audience in the seats, and a large one on the stage. Dr. Watson lectured under the auspices of the St. Andrews Society, of which Mr. J. Kennedy Tod is President. The lecture was in every way successful, and Dr. Watson made a most agreeable impression upon his hearers. For a detailed description of Ian Maclaren as a lecturer, see *The Critic* of October 10.

—Mr. George Benoit, the well-known bibliophile of this city, who died recently, was born in Quebec fifty-five years ago, and came to this city in 1855. His library consisted of about 15,000 French works.

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| "Alien." The Majesty of Man. \$1.25. | Dodd, Mead & Co. |
| Allen and Greenough's Shorter Latin Grammar. \$1.05. | Ginn & Co. |
| Amiel, E. de Constantinople. \$2.25. | G. P. Putnam's Sons. |
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| Barr, Amelia E. A Knight of the Nets. \$2.25. | Dodd, Mead & Co. |
| Barrie, J. M. A Window in Thrums. \$2. | Dodd, Mead & Co. |
| Barrie, J. D. The Intriguers. \$1. | D. Appleton & Co. |
| Bartow, Annie K. The Sign of the North Star. 50c. | Thomas Whitaker. |
| Beattie, H. S. Joshua Wray. 50c. | Amer. Pub. Corporation. |
| Binet, A. Alterations of Personality. Tr. by H. G. Baldwin. | D. Appleton & Co. |
| Bolsinger, Canton. The Country of Horace and Virgil. \$2. | G. P. Putnam's Sons. |
| Braine, S. To Tell the King the Sky is Falling. \$1.75. | Charles Scribner's Sons. |
| Brooke, S. A. The Old Testament and Modern Life. \$1.50. | Dodd, Mead & Co. |
| Buchan, John. Musa Piacatrix. \$1.50. | A. C. McClurg & Co. |
| Burroughs, John A. A Year in the Fields. \$2.50. | Houghton, Mifflin & Co. |
| Byers, S. H. M. The March to the Sea. \$1.25. | Arena Pub. Co. |
| Canton, W. W. V. Her Book. \$1.25. | Stone & Kimball. |
| Carlyle, T. Sartor Resartus. \$1. | G. P. Putnam's Sons. |
| Cass, Robert H. English Epithalamies. \$1.75. | A. C. McClurg & Co. |
| Cervantes, M. de. Don Quixote. Tr. by John Ormsby. 2 vols. \$3. | T. V. Crowell & Co. |
| Champany, E. W. Witch Winnie in Holland. \$1.50. | Dodd, Mead & Co. |
| Chodak, Alex. Slav Tales. Tr. by Emily J. Harding. \$2. | Dodd, Mead & Co. |
| Clark, F. B. Katharine's Experiment. \$1.25. | Estlin & Mains. |
| Clarke, Mary Cowden. My Long Life. \$2. | Dodd, Mead & Co. |
| Cowen, F. H. Four English Dances. | Novello, Ewer & Co. |
| Cramer, Frank. The Method of Darwin. \$1. | A. C. McClurg & Co. |
| Crockett, S. R. The Gray Man. \$1.50. | Harper & Bros. |
| Crockett, S. R., and Others. Tales of Our Coast. \$1.25. | Dodd, Mead & Co. |
| Curtis, G. W. Little Journeys to the Homes of American Authors. Longfellow. | G. P. Putnam's Sons. |

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